VISIT…

6:00

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately ♩ = 100

Intro:

(Drums)

4

Rhy. Fig. 1

N.C.(E5) (D5) (G5) (F5) (E5) (D5) (F5) (D♯5) (C♯5)

*Gtr. 1

f

*Keyboard arr. for gtr. w/dist. and wah as filter.

end Rhy. Fig. 1

(E5) (D5) (G5) (G♯5) (E5) (D5)

Gtr. 1 Bsus2

1.

hold hold hold hold hold hold

*Gtr. 2 *(w/dist.)*

f

*w/bridge pickup.

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2.

Bsus

Rhy. Fig. 2

*A/E

8va

hold hold

T A B

7 9 7 9 7 9 7 9 7 7 7

E

D♯m11

(Spoken:) Six o'-clock on a Christ - mas morn-ing.

8va

end Rhy. Fig. 2

Tacet 1st time

end Rhy. Fig. 2A

P.M. P.M. P.M. P.M. P.M. hold

*Cue notes played on repeat only.

**w/neck pickup.

G♯7sus

Em9

Asus2

Six o'-clock on a Christ mas morn-ing.

*Gtrs. 1 & 3

(Gtr. 3 out)

mp

(2nd time Gtr. 2 out)

P.M. P.M. P.M. P.M. P.M.

*Gtr. 3 is "Nashville" tuned acoustic; Doubled by keyboard (Gtr. 1) simile next 2 bars, then out.

N.C.(Em)

(Spoken:) Well, is - n't it for the hon - or of God, Aunt Kate? I

know all a - bout the hon - or of God, Mar y Jane.

Verses 1 & 2:

N.C.(Em)

Gtr. 1 Rhy. Fig. 3

1. Six o' - clock and the si - ren kicks him from a dream,
2. *(See additional lyrics.)*

mf

***Gtr. 2 Rhy. Fig. 3A**

mf w/slight P.M. (next 4 bars)

*w/neck pickup.

*Cue notes in Rhy. Fig. 3 played on repeat only.

tries to shake it off but it just won't stop.

end Rhy. Fig. 3

end Rhy. Fig. 3A

w/Rhy. Figs. 3 *(Gtr. 1)* **& 3A** *(Gtr. 2)*

Can't find the strength, but he's got prom - is - es to keep,

and wood to chop be - fore he sleeps.

𝄋 *Bridges 1, 2 & 3:*

G5 A G5 A

1. I ___ may nev - er get o - ver, ___ but nev-er's bet - ter than ___ now.
2. *(See additional lyrics.)*

***Gtrs. 1 & 2**

f

**Gtr. 2 w/bridge pickup; Doubled by keyboard (Gtr. 1) simile (next 4 bars).*

G5 A N.C. 1.

I've got bu - ses to cov - er. ___

Substitute w/Rhy. Fill 1 *(Gtr. 1)*

w/Rhy. Fig. 1 *(Gtr. 1)*

N.C.(E5) (D5) (G5) (F5) (E5) (D5) (F5) (D♯5) (C♯5) (D5) (E5) (D5) (G5) (G♯5)

Gtr. 2

mf

2.

(E5) (D5)

f

Rhy. Fill 1

Gtr. 1 (E5) (D5) (F5) (D♯5) (C♯5) (D5)

Chorus:

w/Rhy. Figs. 2 *(Gtr. 1)* **& 2A** *(Gtr. 2), both 2 times*

A/E E F♯m/E E

Mel-o-dy walks through the door, and mem-o-ry flies out the win dow.

To Coda ⊕

A/E E F♯m/E E

No - bod-y knows what they want 'till they fi - nal-ly let it all go.

1. 2. **w/Lead Fill 1**

Gtr. 1 Bsus2 Bsus (Gtr. 1 out)

hold *hold* *hold* *hold* *hold* *hold* *hold* *hold* *hold* *hold*

Gtr. 2

P.M. P.M. P.M.

Keyboard Solo:

w/Rhy. Fig. 3A, Gtr. 2 *(2 times)*

N.C.(Em)

*Gtr. 5

hold *hold* *hold*

1 1/2

*Keyboard arr. for gtr.

Lead Fill 1 *(pick-up to solo)*

Gtr. 5

f steady gliss.

10

hold

hold

hold

hold

hold

1/2

hold

hold

hold

Double-time Feel

N.C.(Em)

Gtr. 5

slark

steady gliss.

trem. bar slack

8va

steady gliss.

steady gliss.

steady gliss

Gtr. 1 Rhy. Fig. 4

1/4

hold

hold

hold

cnd Rhy. Fig. 4

8va

8va

loco

hold

hold

Interlude:
w/Lead Fill 2

Bm11

In side. **(in - side, ... in - side,) com-in'

***

Gtr. 1

trem. bar

***

*Gtr. 2

*Clean tone w/chorus and delay.

**Fading echo repeats.

***Depress bar before striking note.

Asus2

Out side. **(out - side, ... out - side.)

***

trem. bar

hold

***Depress bar before striking note.

Lead Fill 2 *(end of solo)*

Gtr. 5 *8va*

(Gtr. 5 out)

G5(9)

In - side, _____ **(in - side, _____ in - side, _____) com-in'

hold

Asus2

out - side, _____ **(out - side, _____ out - side, _____)

trem. bar

hold

5:00 – 18 – 10
PG95015

Bm11

In - side, ____ **(in - side, ____ in - side, ____) com-in'

hold

*Keyboard (Gtr. 1) doubled by bass (next 8 bars).

G5(9) G6(9)

out - side, ____ **(out - side, ____ out - side. ____) The

hold hold

Asus2 A5(9)

pain in - side, . . . **(pain in - side, ___ pain in - side, _) ah. ....

hold hold

B Bsus

(Spoken:) com-in' out in - side.

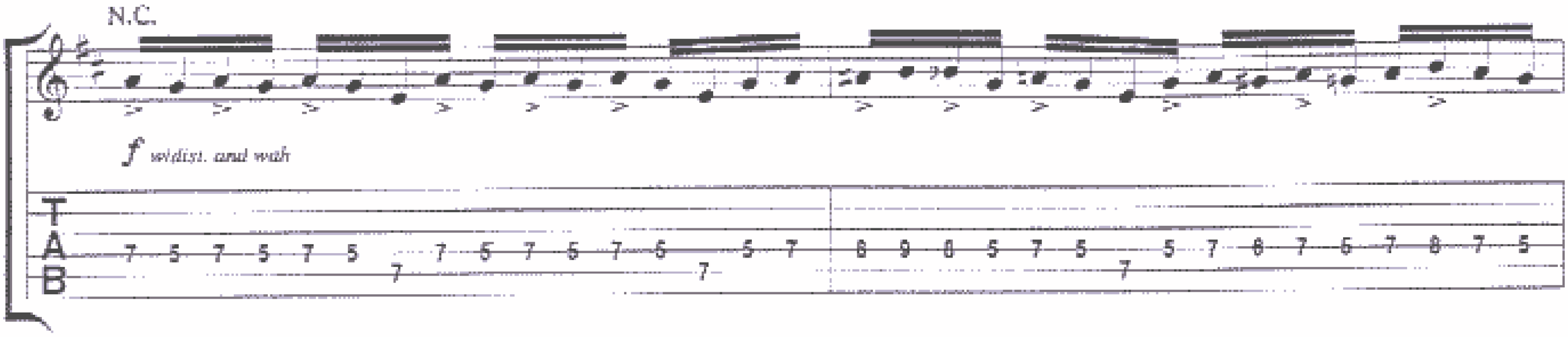
hold hold

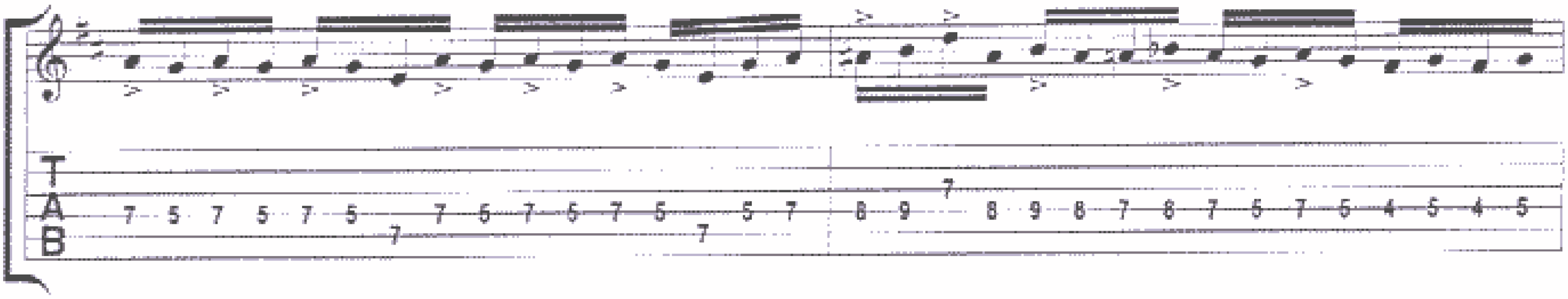
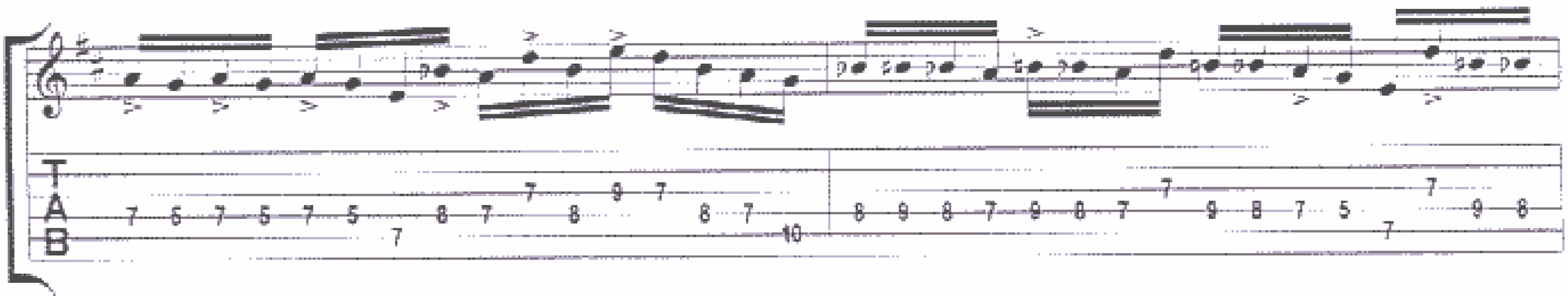
6:00 – 18 – 12

Rhy. Fig. 5

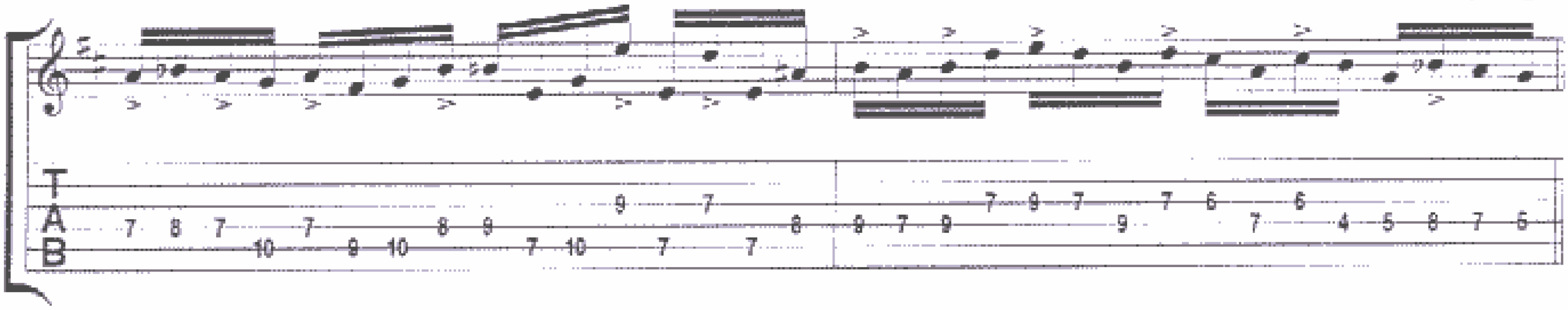
***Gtrs. 1 & 2**

N.C.



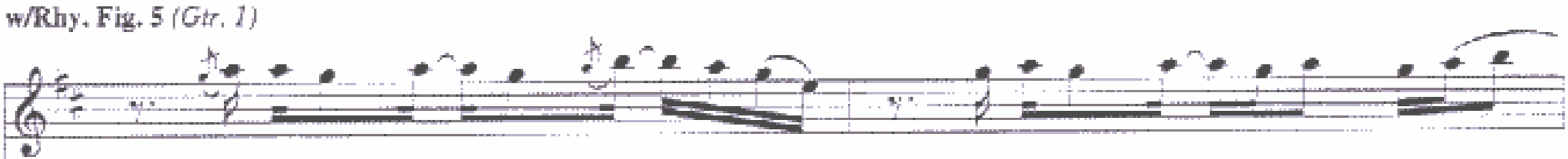
*Gtr. 2 in unison w/keyboard (Gtr. 1)



end Rhy. Fig. 5

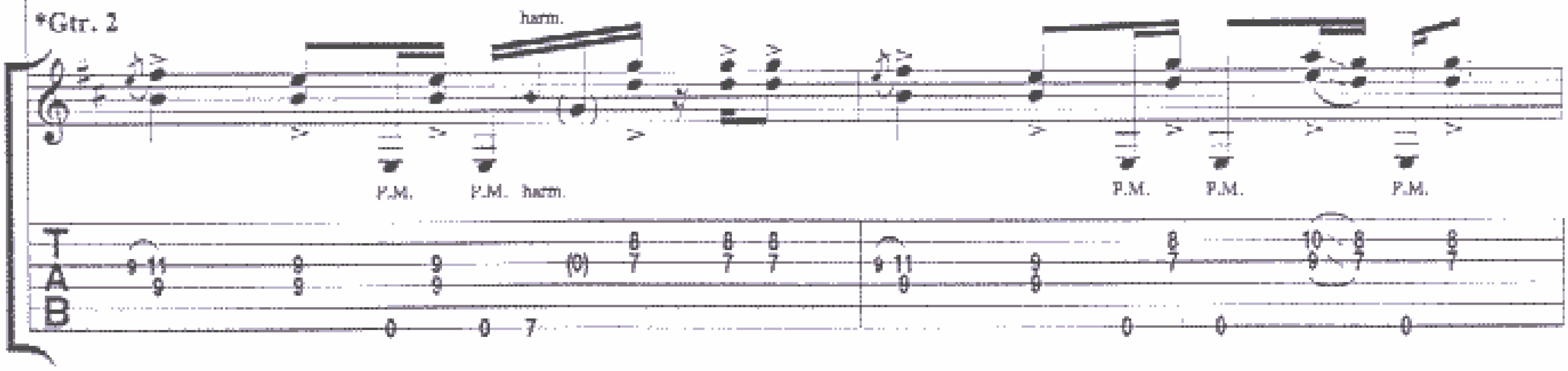


Verse 3:

w/Rhy. Fig. 5 *(Gtr. 1)*



So man - y ways _ to drown a man, _ so man - y ways _ to drag him down. _

***Gtr. 2**

*w/neck pickup

Some are fast and some take years and years. He

P.M.

can't hear what he's say - ing when he's (a) talk ing in his sleep. He

P.M. P.M. P.M.

fi - n'lly found the sound but he's in too deep.

D.S. 𝄋 (take 2nd ending) al Coda

P.M. P.M. . . .

Coda

E D A D

go. But don't cut your loss - es too soon, 'cause you'll

Gtr. 1 8va

Gtr. 2

hold

D A E D

on - ly be cut ting your throat. And an - swer a call while you

8va

hold hold

E A E

still hear at all, _ 'cause no - bod-y will if you _ won't. _____

8va

hold

hold

Outro:

N.C.(Bm)

(Spoken:) Six o'-clock on a Christ mas morn · ing. Six o'-clock on a Christ - mas morn - ing.

*Gtrs. 1 & 2

mf hold _ hold _ hold _ hold hold _ hold _ hold _ hold _ hold _

*Gtr. 2 is doubled by keyboard (Gtr. 1) simile to end of song. **Both notes vib.

Six o' · clock on a Christ - mas morn · ing.

6:00 – 18 – 16

Double - time Feel

G♯7sus

(Spoken:) know all a - bout the hon - or of God, Mar y...

Gtr. 6

f

3 3 3 3

T A B

8 9 8 6 9 9 9 6 6 8 8 8 8 5 6 5 8 8 8 8 9

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M.

f

T A B

4 4 4

I know all a-bout the hon - or of God, Mar - y...

P.M. P.M. P.M. P.M. P.M.

I know all a-bout the hon - or of God, Mar - y Jane.

Verse 2:
He's in the parking lot just sitting in his car.
It's nine o'clock, but he can't get out.
He lights his cigarette and turns the music down,
but he just can't seem to shake that sound.

Bridge 2:
Once I thought I'd get over,
But it's too late for me now.
I've got bases to cover.
(To Chorus:)

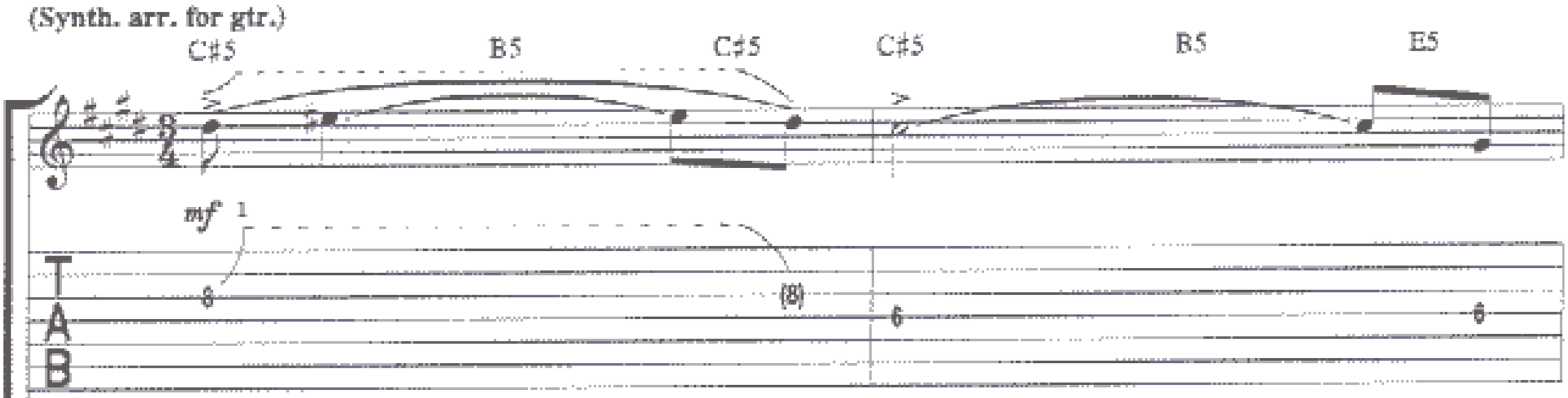
Bridge 3:
I could never get over,
Is it too late for me now?
Feel like blowing my cover.
(To Chorus:)

CAUGHT IN A WEB

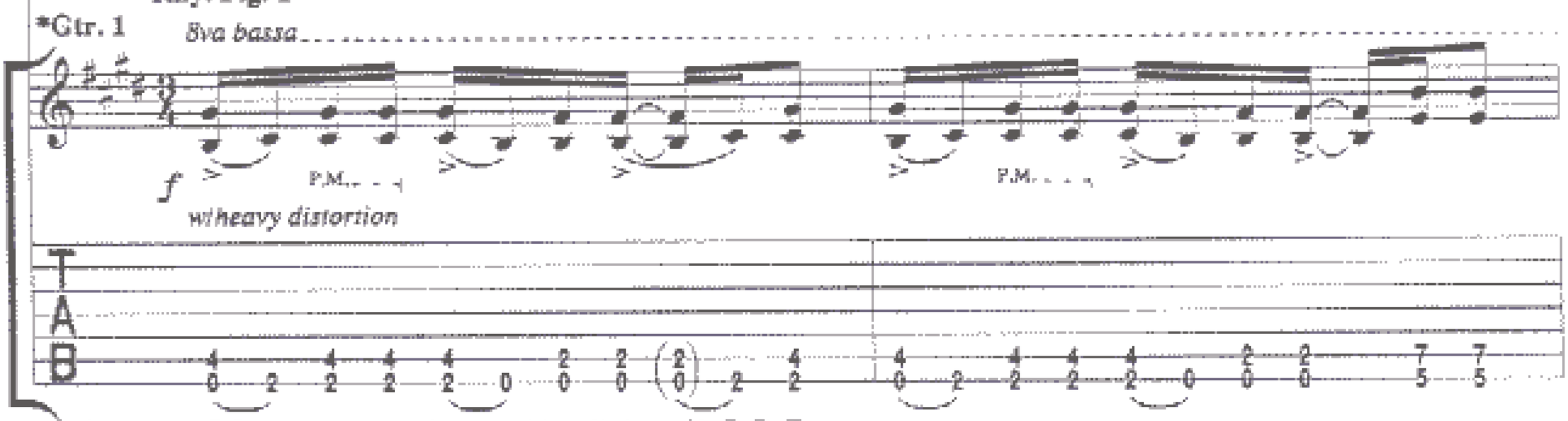
By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

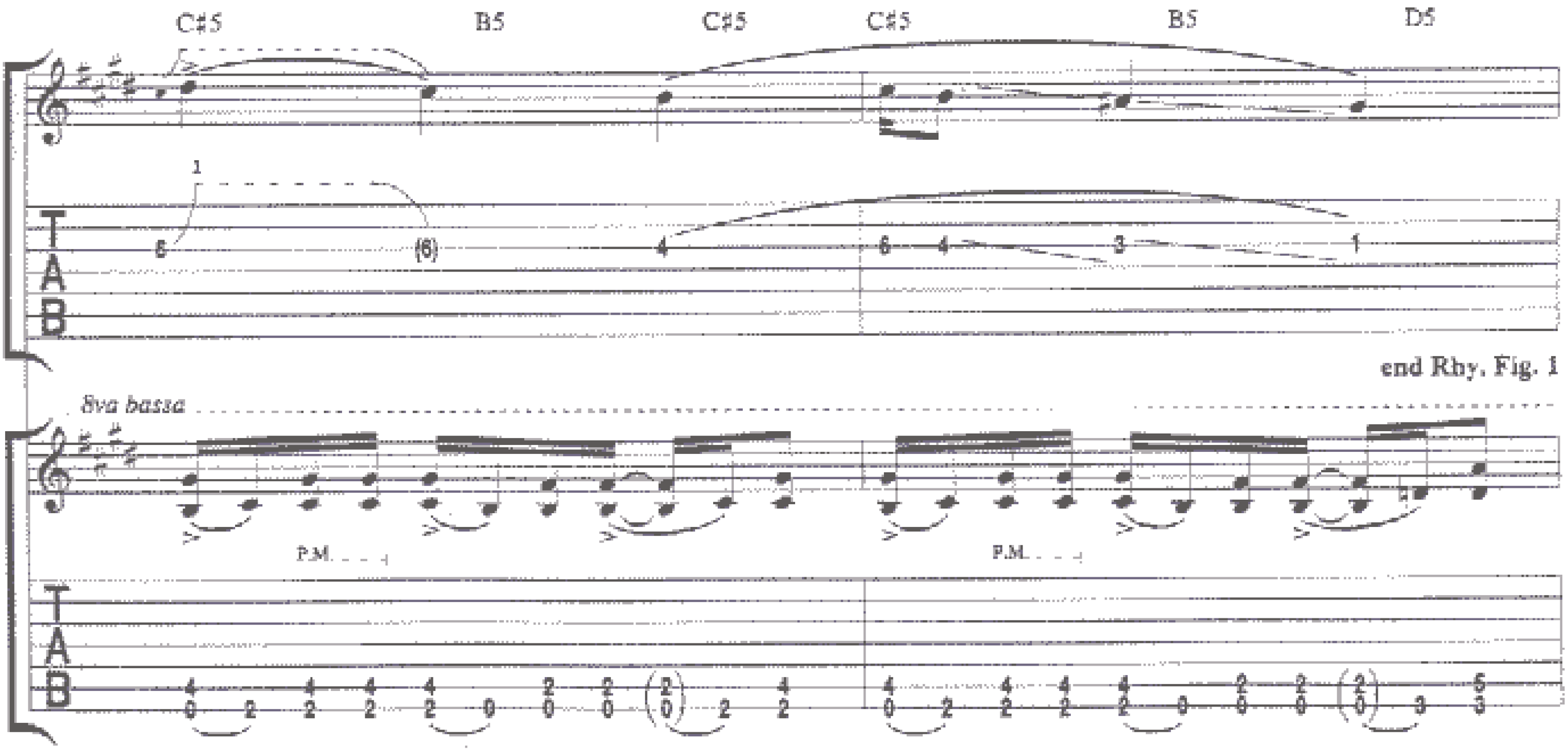
Intro:

***Gtr. 2**
(Synth. arr. for gtr.)



*Pitches doubled one octave higher.

Rhy. Fig. 1

All gtrs. are 7-String gtrs. (tuned, low to high, B, E, A, D, G, B, E)



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w/Rhy. Fig. 1 *(Gtr. 1) simile*

C♯5 B5 C♯5 C♯5 B5 E5 C♯5 B5 C♯5 C♯5 B5 D5

C♯5 D5 C♯5 C♯5 D5 C♯5

8va bassa

P.M. P.M. P.M. P.M.

C♯5 D5 C♯5 C♯5 D5 C♯5

8va bassa

P.M. P.M. P.M. P.M.

Verse 1:

C♯5 D5 N.C. C♯5 B5 C♯5 D5 N.C. C♯5

Si - lence dis - guised I watch you.

8va bassa

sim.

C♯5 D5 N.C. C♯5 B5 C♯5 D5 N.C. C♯5

Show me the hurt that haunts you.

8va bassa

A5 B5 C5 N.C. A5 B5 C5 N.C.

Would you de - spise ____ the thrill ____ if

8va bassa

B5 C#5 D5 C#5 B5 C#5 D5 C#5

all you hide ____ were mine? ____

8va bassa

w/Rhy. Fig. 1
Gtr. 2 C#5 B5 C#5 C# B5 E5 C#5 B5 C#5 B5 D5

loco

Verse 2:
C#5 D5 N.C. C#5 C#5 D5 N.C. C#5

I can't ____ hold ___ on an y long - er.

Gtr. 1 *8va bassa*

C♯5 D5 N.C. C♯5 C♯5 D5 N.C. C♯5

These feel - ings keep grow - ing strong - er.

8va bassa

A5 B5 C5 N.C. B5 A5 B5 C5 N.C. B5

Ech - oes that deaf - en the mind will

8va bassa

C♯5 D5 N.C. C♯5 C♯5 D5 C♯5 N.C.

bur - y my voice in their wake.

8va bassa

N.C.

1.

8va bassa

2. N.C.

8va bassa

Chorus:

G5 E♭ C5 B♭5

Caught in ___ a web. ___ Re - moved from ___ the world. ___

8va bassa

G E♭

Hang - ing on by a thread. Spin - ning the lies ___

8va bassa

(3rd time) To Coda 2

D5 C5 N.C.(C♯5)

___ de - vised in my head. ___

8va bassa

(2nd time) To Coda 1

8va bassa

C♯5 B5 C♯5 B5 D5

P.M. . . .

P.M. . . .

Bridge 1:

C♯5 B5 C♯5 B5 D5 C♯sus C♯sus2 C♯sus C♯5

I've seen the ... path, _ the one you _ take. _

8va bassa

Rhy. Fig. 2

sim.

let ring

C♯sus C♯7(no 3rd) C♯sus C♯5 C♯(♭6)

Shows the ___ truth ___ for you to ___ make. ___ This

Bsus Bsus2 Bsus B7(no 3rd)

turn of ___ phase ___ we might not ___ see ___ is the

end Rhy. Fig. 2

B5 C♯5 N.C. C♯5 B5 C♯5 B5 C♯5 B5 C♯5 B5 C♯5

thirst of de - sire found so eas - i - ly. Try to

8va bassa

P.M. P.M. sim.

N.C.(C♯5)

Push me 'round the world some more and make me live in fear. I bare

8va bassa

all that I am made of now. at - trac tive I don't care. 'Cause

8va bassa

(B5)

e - ven when I danced with life no one was there to share. Does this

8va bassa

sim.

N.C.(C♯5)

D.S. 𝄋 al Coda 1

voice the wounds of your soul? Does this voice the wounds of your soul?

8va bassa

Coda 1

N.C.(C♯5)

8va bassa

sim.

1st Interlude:

* N.C.

C♯5 D5 C♯5

8va bassa

P.M.

P.M.

P.M.

*Doubled by synth. 8va.

N.C.

C♯5 D5 C♯5

8va bassa

P.M.

P.M.

P.M.

N.C.

8va bassa

P.M.

P.M.

P.M.

P.M.

30

8va bassa

P.M. P.M. P.M. P.M.

8va bassa loco

slight P.M. P.M.

P.M. P.M. P.M.

Guitar Solo:

*N.C.(F♯) (E)

*Chords derived from bass figure.

(G)

(B6)

w/ wah

(Gm)
8va

(Gm)
8va

(C♯m)

8va

2nd Interlude:

C♯5

*F dbk.

(8va)

F dbk.

rem. bar (slight vib.)

8va bassa

F dbk.

F dbk.

Pitch Ef

N.C.(C♯5)

Gtr. 2 (Synth.)

loco

Gtr. 1

*8va bassa

P.M.

P.M.

*8va bassa applies to down stemmed notes only.

8va bassa

P.M.

P.M.

N.C.

C♯5

Gtr. 2

Gtr. 1

8va bassa

P.M.

N.C.(B5)

8va bassa

C♯5 D5 N.C. C♯5 D5 N.C. C♯5

Whoa! Tried to

mem. bar

8va bassa

P.M.

Bridge 2:
w/Rhy. Fig. 2 *(Gtr. 1)*

C♯sus C♯sus2 C♯5

live the life you live and saw it does - n't work for me. I have

C♯sus C♯7(no 3rd) C♯sus C♯5 C♯(♭6)

all that I am made of now. At - trac - tive I can't be. In -

Bsus Bsus2 Bsus B7(no 3rd)

side the dance _ of life . is one .... I'll nev - er hold _ to me. _ You can't

D.S. 𝄋 𝄋 al Coda 2

C♯5 D5 N.C. C♯5 C♯5 D5 N.C. C♯5

heal the wounds of my soul. You can't heal the wounds _ of my soul.

8va bassa

T
A
B

Coda 2

G(sus2) E♭

head. _____ Caught in _____ a web. __

8va bassa

let ring throughout **8va bassa*

T
A
B

**8va bassa applies to down stemmed notes only.*

C5 B5

__ Re - fused by ____ the world.

8va bassa

T
A
B

Gsus2 Eb

Hang - ing on by a thread. Spin - ning a cage.

8va bassa

D(sus) D5 C5

De - nied and mis read.

8va bassa

N.C.(C#5)

8va bassa

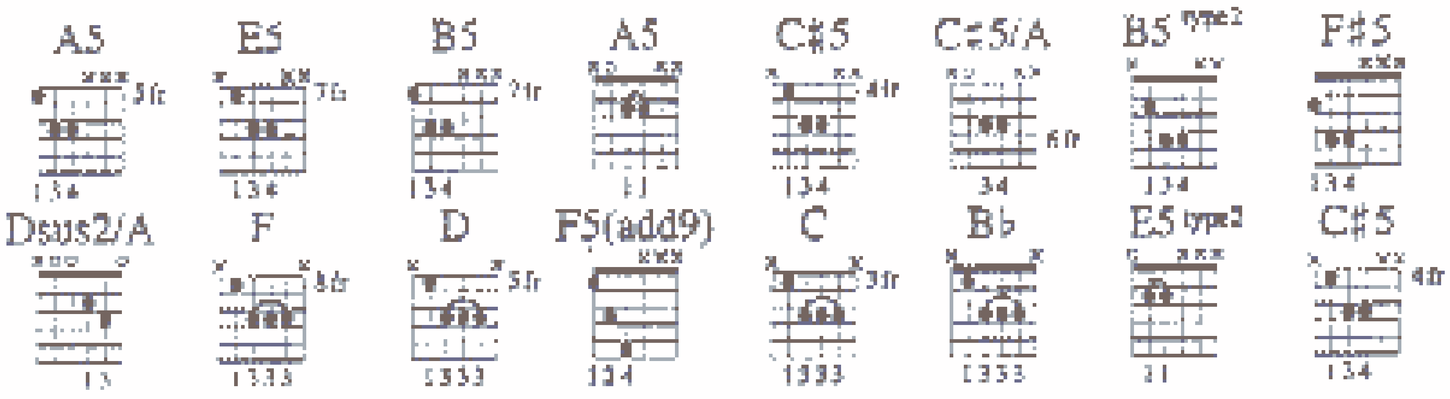
C#5 D5 C#5

8va bassa

P.M.

INNOCENCE FADED

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Moderate rock ♩ = 112

Intro:

Rhy. Fig. 1

Gtr. 1 (w/dist.)

A5 E5 B5

Riff A

**Gtrs. 2 & 3 (w/dist.)

*Gtrs. 4 & 5

hold

*Gtr. 2 is clean electric; **Up stemmed guitar panned left, down stemmed guitar panned right.
Gtr. 3 is acoustic. ***Both gtrs. vib. throughout.

A5 G♯ A5 E5

hold

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B5 end Rhy. Fig. 1 C♯5 C♯5/A B5 type1 G♯ A5 type1 ♯5

end Riff A

both gtrs. vib.

end Rhy. Fig. 1A

(Gtr. 1 out)

Dsus/A vib. w/bar

(Two Gtrs. out)

Verse 1:

*Asus Am11 Csus G5(9)

1. An - i - ma tion breathes a cloud - less mind.

Rhy. Fig. 2 end Rhy. Fig. 2

hold hold hold hold

**vib. w/bar (throughout Rhy. Fig. 2)

*Bass plays D pedal next 16 bars.

**Vib. applies to Gtr. 2 only.

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w/Rhy. Fig. 2 Gtrs. 4 & 5 *(3 times)*

Asus Am11 Csus

Fas - ci - na - tion. leaves the doubt

G5(add9) Asus Am11

- ing blind. Un - til the cir cle breaks

Csus4 G5(9) Asus

and wis - dom lies a head, the faith - ful live

Am11 Csus G5(9) **(Gtr. 2 out)**

A - wake, the rest re - main mis - led.

Bridge 1:

N.C.(B♭) (Gm)

Some will tran - scend spin - ning

Gtr. 3

***Rhy. Fig. 3**

w/slight P.M. on ③

T 7 7 9 10 9 7 7 9 10 9
A 8 8 8 10 10 10
B

*In unison w/Bass Gtr.

(Dm) (C)

years. Whoa.

end Rhy. Fig. 3

T 7 7 7 9 10 9 7 7 9 10 9
A 7 7 7 10 10 10
B

w/Rhy. Fig. 3 *(Gtr. 5)*

(B♭) (Gm) (Dm) (C)

One as if time dis - ap - pears.

Instrumental Pre-Chorus:

F D 1. F5(9) C

Gtr. 5

*Gtr. 6

vib. w/bar vib. w/bar 1/2

Gtr. 1

*Synthesizer arranged for guitar. **Cue notes 2nd time only. ***L.H. string noise.

2. F5(9) C B♭

(Gtr. 6 out)

trem. bar trem. bar

vib. w/bar

***L.H. string noise.

Chorus:

w/Rhy. Figs. 1 & 1A *(Gtrs. 1, 4 & 5)*

A5 E5 B5 A5 G♯

In - no - cence fad - ed, the mir - ror falls be - hind you.

(Ah.)

To Coda

A5 E5 B5

Trin - i - ty jad - ed, I break down walls

(Ah.

E5 type2 A5 type2 *D5 Csus2/G

(Gtr. 1 out)

to find you. Cal - low and vain,

Gtrs. 4 & 5

Rhy. Fig. 4

hold

**vib. w/bar (next 4 bars)

*Bass plays root of chords next 16 bars.

**Vib. applies to Gtr. 2 only.

F5/C G5

fixed like a fos sil, shroud - ing

end Rhy. Fig. 4

hold hold

w/Rhy. Fig. 4 *(Gtrs. 4 & 5)*

D5 Csus/G F5/C G5 (Gtrs. 4 & 5 out)

pain. Pas - sion - less stage, dis - tant like broth - ers. Wear - ing

D5/A C5/G F5/C G5

ap - a - thet - ic dis plays, shar - ing flesh like en - vy in cag - es.

end Rhy. Fig. 5

Gtr. 1 *Rhy. Fig. 5

f hold P.M. hold P.M.

*Rhy. Fig. 4 simile w/distortion added

w/Rhy. Fig. 5 *(Gtr. 1)*

D5/A C5/G F5/C G5

Con - de - scend - ing, not in - tend - ing to end.

Bridge 2:

N.C.(B♭) (Gm)

Some will run - cend ... spin - ning

Gtr. 1 Rhy. Fig. 6

P.M.

(Dm) (C)

years. Whoa.

end Rhy. Fig. 6

w/Rhy. Fig. 6 *(Gtr. 1)* *D.S. 𝄋 (take 2nd ending) al Coda*

(B♭) (Gm) (Dm) (C)

— One as — if time — dis - a - pears. Whoa.

Coda **Rhy. Fig. 7**

E5 type2 A5 type2 E B *G/E

Gtr. 1 (Gtr. 1 out)

— to find — you. Be - gin - nings get dom

—)

Rhy. Fig. 7A

Gtrs. 2 & 3

Rhy. Fig. 8

*Bass guitar plays E.

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*D/A A F *C/F *G/C Dsus D

- pli - cat - ed the far - ther we ___ pro - gress. ___

end Rhy. Fig. 8

hold

*Bass guitar plays A pedal.

*Bass guitar plays F pedal.

*Bass guitar plays C.

w/Rhy. Fig. 8 *Gtrs. 4 & 5)*

E B *G/E D/A A F C/F *G/D Dsus D

O - pin-ions are cal - cu - lat - ed, im - mune to o - pen - ness. ___

*Bass guitar plays E pedal.

*Bass guitar plays D pedal.

Asus2 A/C♯ E5/B E G5/D G5 Asus Esus

Be - yond _ the cir - cles's _ edge _ we're dri - ven by ___ her bless - ings. ___

Gtrs. 4 & 5

harm.

hold hold hold hold hold hold hold hold

Gsus2 Asus Bsus Esus2 D5 B5 w/Fill 1 *(Gtr. 3)*

For - ev - er hes - i - tat - ing, _ caught be - tween _ the wheel.

hold hold hold hold hold

Fill 1

Gtr. 3 *(w/dist.)*

Gtr. 3 out

mf

Chorus:
w/Rhy. Figs. 1 & 1A *(Gtrs. 1, 4 & 5)*

A5 E5 B5 A5 G♯ (6) 4fr

In - no - cence fad - ed, — the mir - ror falls ——— be - hind — you. ———
(Ah. ——————————)

A5 E5 B5

w/Rhy. Fill 1 *(Gtrs. 4 & 5)*
C♯5 A5(type2)

Cyn - i - c'lly jad ed, — The child — will crawl — to find — you —
(Ah. ——————————)

w/Riff A *(Gtrs. 2 & 3)*
w/Rhy. Figs. 1 & 1A *(Gtrs. 1, 4 & 5*

A5 E5 B5 A5 G♯ (6) 4fr

Yeah. ———

w/Fill 2 (Gtrs. 4 & 5 out)
w/Rhy. Figs. 7 & 7A *(Gtrs. 1-3)*

A5 E5 B5

Whoa. ———

Rhy. Fill 1 C♯m9 Asus2 **(cont. in Rhy. Fig. 1A)**
Gtrs. 4 & 5

T 0 0 0 0 4
A 0 0 2 2 0
B

8va
Fill 2
Gtrs. 2 & 3

1 1
T 22 22 (22)
A 15 15 15
B

Two Gtrs. out

Outro:
Gtr. 1

E B/E G/E D/E A/E F/E C/E G/E

P.M. P.M. P.M. P.M. P.M. P.M.

Eb/E Dsus D N.C. (F) (Gsus6) C5 C♯5

P.M. P.M. *hold* *hold*

N.C. E5 N.C.(E5) A.H. (8va) D/A A E

hold P.M. Harm. P.M. Harm. P.M.

A.H. 1/2

A.H. pitches: E♮, F♮, E♭

B/E G/E D/E A/E

steady glissando P.M. P.M. P.M. P.M. P.M. P.M.

Eb/E Dsus D N.C. (C) (Am) F5 G5 F5 D5

P.M. P.M. *hold* P.M.

N.C.

A5 D5/A G5 F5

P.M.

E B/E G/E D/E A/E C/E G/E

Gtr. 5

8va

f *trem. bar*

Gtr. 1

8va Eb/E Dsus D N.C. (F) (Gsus) C5

hold hold

P.M.

C♯5 N.C. E5 N.C.(E5)

8va loco 8va

P.M. P.M.

hold 1/2 P.M.

D/A A E B/E G/E D/E A/E

8va

Harm. Harm. P.M. P.M. P.M. P.M. P.M.

F/E C/E G/E E♭/E Dsus D N.C. (C)

8va loco

P.M. P.M. hold

(Am) 3 F5 G5 F5 D5 N.C.

P.M.

hold P.M.

A5 D5/A G5 F5

P.M.

P.M.

E5 B/E G/E D/E A/E

w/slight P.M.

hold

F/E C/E 8va G/E E♭/E Dsus

w/slight P.M.

P.M. P.M.

8va D N.C. (F) (Gsus) C5

hold hold

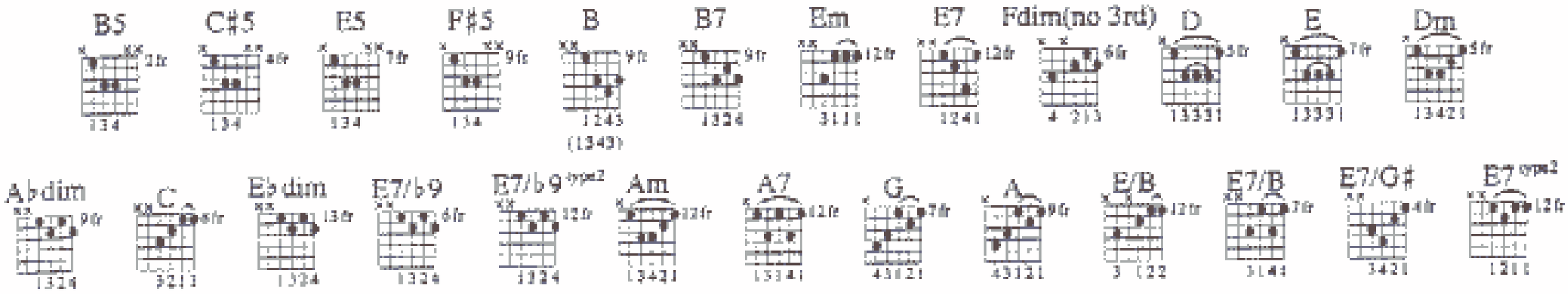
C♯5 N.C. E5

8va loco

*Both notes vib.

EROTOMANIA

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

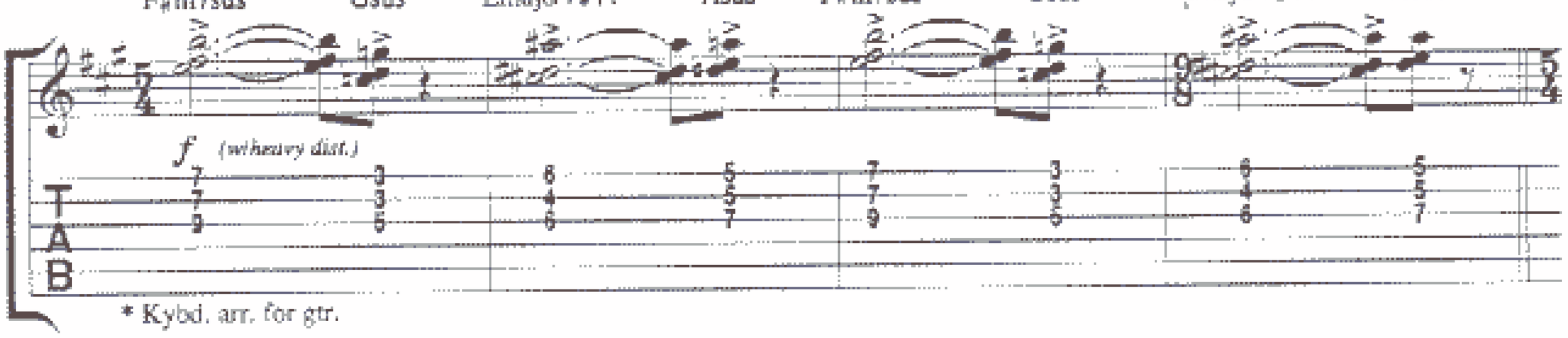


Intro:

Moderate Rock ♩ = 152

***Gtr. 2**

Rhy. Fig. 1 **end Rhy. Fig. 1**

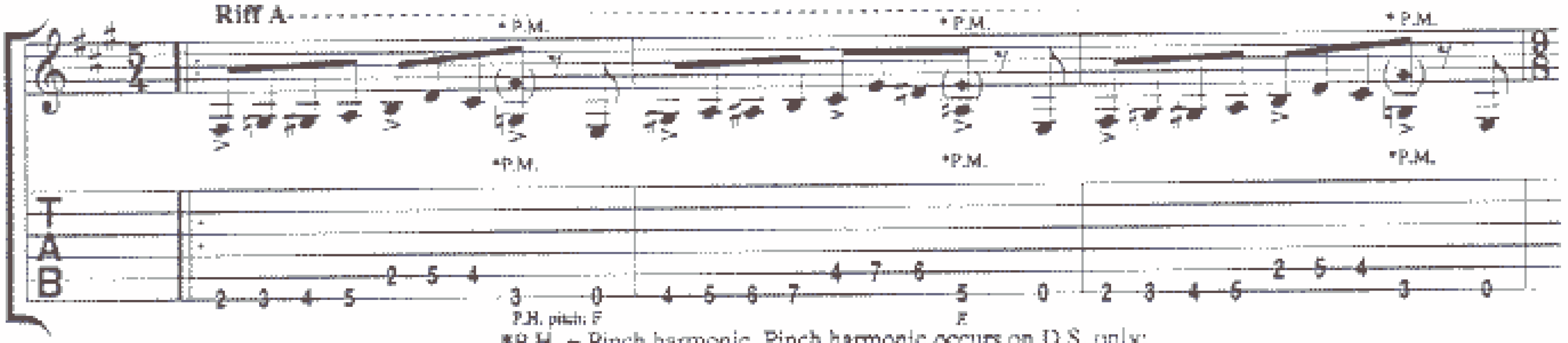
F♯m7sus Gsus Emaj6/7♯11 Asus F♯m7sus Gsus Emaj6/7♯11 Asus

* Kybd. arr. for gtr.

𝄋 **(Half-time Feel)**

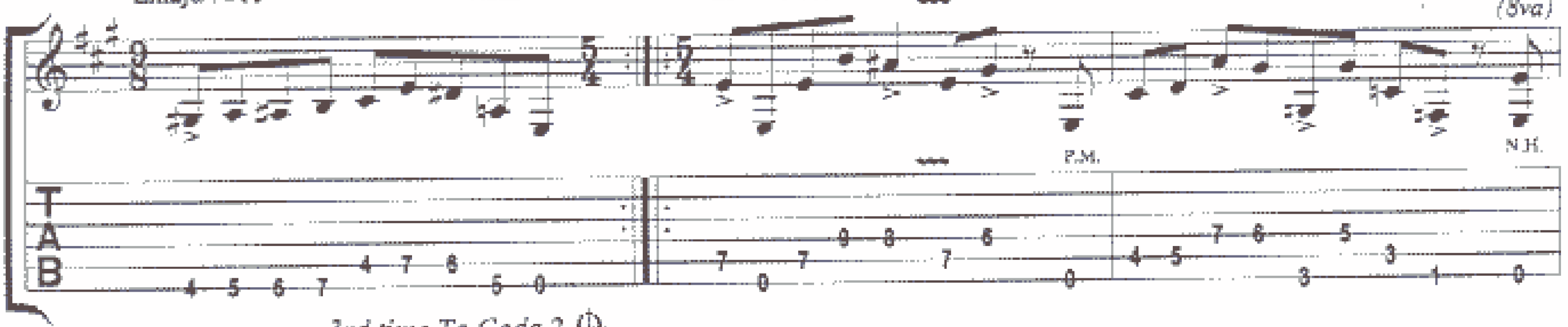
F♯m7sus Gsus Emaj6/7♯11 Asus F♯m7sus Gsus

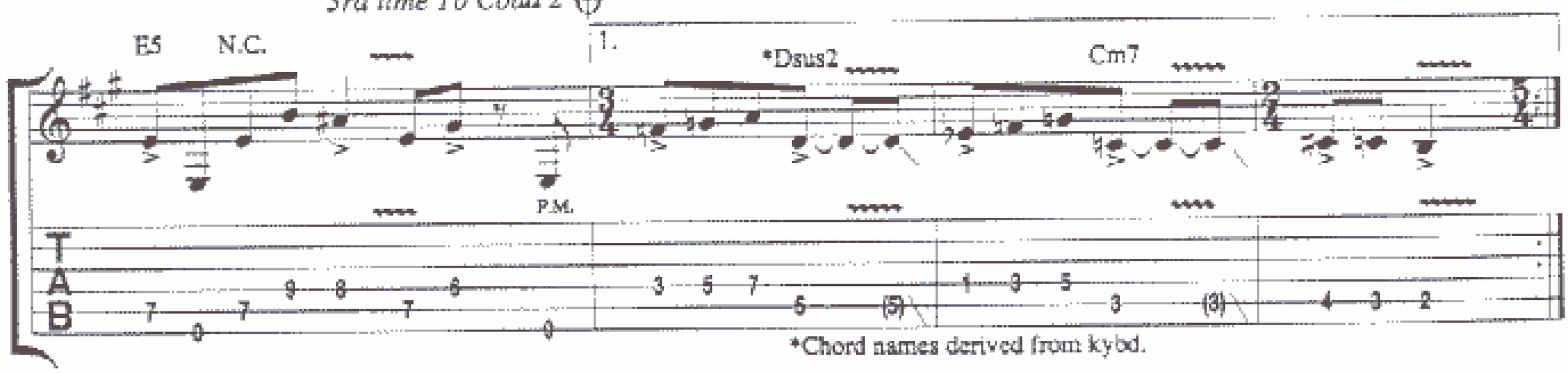
Gtr. 1 w/Rhy. Fig. 1 *(2 times)*

Riff A



*P.H. = Pinch harmonic. Pinch harmonic occurs on D.S. only; this note is also tied over to the eighth note and is vibrato.

Emaj6/7♯11 Asus E5 N.C. N.H. *(8va)*

3rd time To Coda 2 𝄌

E5 N.C. 1. *Dsus2 Cm7

*Chord names derived from kybd.

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D.S. 𝄋 (w/repeats)
al Coda I

2.

Dsus2 Cm7 2nd time To Coda I Gm N.C.

Gtr. 3

Gtr. 4

(both notes vib.)

Gtr. 1

Coda I

N.C. (*w/12/8 feel) N.C.

Gtr. 3 Gtr. 2 (Kybd.) Riff B end Riff B

Gtr. 4

(both notes vib.)

Gtr. 1

* Drums superimpose $\frac{12}{8}$ feel (♩. = 104) over straight eighth feel (♩ = 152), till $\frac{4}{4}$

N.C.

mf

mf

P.M.

P.M.

w/Riff B *(organ arr. for gtr - play 2 times)*

Gtr. 1

G5 F♯5 F5 E5 G5 F♯5 F5 E5

f P.M.

Gsus2 F♯sus2 Fsus2

(Half-time Feel)

w/Riff A *(4 times)* & Rhy. Fig. 1 *(1st 2 bars only - 4 times)*

F♯m7sus Gsus Emaj6/7♯11 Asus F♯m7sus Gsus

Emaj6/7♯11 Asus2 F♯m7sus Gsus Emaj6/7♯11 Asus2

F♯m7sus Gsus Emaj6/7♯11 Asus

8va

(slight vib)

Half - time ♩ = 76

N.C.(G♯m)

1.

2.

N.C.

E

F♯

E/G♯

F♯/A♯

N.C.(G♯m)

P.M.

E

F♯

C♯m

E

F♯

let ring

P.M.

P.M.

E/G♯ E/G♯ F♯/A N.C. N.C.(G♯m) (F♯/A♯)

P.M. P.M.

mf *(clean tone)*

(B♭) (C♯m) (E) (F♯) (E/G♯) (F♯/A♯)

G♯m(♭6) F♯7(4)/A♯ B(4) C♯m7

let ring

E F♯7(4) E/G♯ F♯7(4)/A♯

rit.

Moderately ♩ = 100

BS

f *(dist. tone) let ring throughout*

Gtr. 3

B5

Gtr. 1

C♯5

E5

P.M.

1/2

F♯5

B5

C♯5

E5

F♯5

B5

8va

Erotomania – 12 – 6
PG9505

D B♭(♯4)/D B♭ G5/D D A5

Gtr. 1

* Gtrs. 2 & 3

mf (semi - clean tone)

P.M.

G5 Am7 G D B♭(sus2) F/C C G/D

D/F♯ A5 G5 Am7 G G E♭5

w/chorus (clean & dist. mixed)

*Two Gtrs. arr. for one.

Shuffle ♩. = 100

Fsus2 C G

trem. bar

let ring

let ring throughout

E♭/G N.C.(F) (C/E) (B♭6) (C)

w/Riff B (organ arr. for gtr. - play 1 1/2 times)

N.C.

Gtr. 1

P.M.

15ma

Gtr. 3

f (w/heavy dist.)

w/Riff B1

N.C.(G) (D/F♯) (F) (Em)

* Gtr. 2

B B7 Em E7

Gtr. 1

Gtr. 3

* Kybd. arr. for gtr.

Slower (♩ = ca 80)

N.C.(C) (Am) (E) (G)

freely

Faster (♩ = 108)

Fdim(no 3rd) D B

Riff B1

Dm Ab dim C Eb dim

a tempo

E7b9 E7b9 type2 Am A7

(Half - time Feel)

Dm G E A Dm G

(Fast trill)

E/B E7 E7/B E7/G# E7 type2

P.M. . . . .

B♭5

Gtr. 1

C

P.M.

Gtr. 3

P.M.

B♭/D

C/E

Slight P.M.

Slight P.M.

Slight P.M.

Slight P.M.

Faster ♩ = 160

Gm

Slight P.M.

B♭

Slight P.M.

Dm G

slight P.M.

Am E

slight P.M.

F Dm

slight P.M.

Half-time ♩ = 76

E
Gtrs. 1 & 2

F♯5

P.M.

* Lean on bridge w/palm, causing notes to sound one quarter - tone sharp.

(w/repeats)

D.S.𝄋 al Coda 2

sim.
P.M.

P.M.

60

Coda2

Free time (♩ = ca. 63)
w/Percussion

Dsus2 C7sus

Gtr. 3

ril.

Gtr. 1

Gtr. 2

let ring throughout

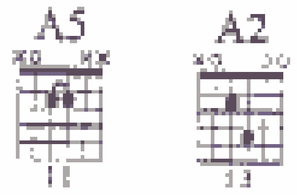
Gtr. 1

Gtr. 2

Segue into "Voices"

VOICES

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Fast ♪ = ca. 252
w/Half-time feel

Intro:

B(♯11)

Gtr. 1 *(Elec.)* **w/Bass ostinato**

mp clean w/chorus

A.H.

Drums accent w/gtr.

f wildist, chorus off

A(♭5) E♭5/A F5/A G5/A F5/A F(♭5) A5 A(♭5) E♭5/A

P.M.

Band enters

F5/A G5 F5 A5 A(♭5) F/A

G5/A F5/A F(♭5)/A A5 A(♭5)

P.M.

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F/A G5/A F5/A

P.M. P.M. P.M. P.M. P.M P.M. P.M P.M.

(A5) N.C. 1/4 1/4 1/4 1/4

P.M. P.M. P.M.

(E5) A5 G5 (E5) A5 G5

P.M. P.M.

(E5) A5 G5 (E5) N.C. (A5) 1/4

P.M. P.M. P.M.

(A5) 1/4 1/4 1/4 1/2

P.M. P.M. A.H. (8va) A.H.

♩ = ca. 122 ♪ = ♪

Verse 1:

Gtrs. tacet

A Mixolydian

A7(3)*

A6(3)

"Love just

Rhy. Fig. 1

****Gtr. 2**

mp

*No 3rd

**Keyboard arr. for gtr.

Dm(9)/(A)

Em/(A)

mmm, don't stare,"

A7(3)

A6(3)

he used to say to me,

Dm(9)/(A)

Em/(A)

ev 'ry Sun day morn ing. The

A7(3) A6(3) Dm(9)/(A)

spi - der in the win - dow, the an - gel in the pool,

Gtr. 1

w/heavy amp tremolo
fade in
mf

Gtr. 2

Em/(A) A7(3) A6(3)

the old man takes the poi - son, now the

Dm(9)/(A) Em/(A) A A6(3)/(F♯) Dm(9)/(A)

wi - dow ... makes the rules.

end Rhy. Fig. 1

Kybd.

Elec. Gtr. 1

vol. swells

Dm7/(G) G A A6(3)/(F♯) Dm(9)/(A) Dm7/(G) G

"So

grad. bend

w/Rhy. Fig. 1 *(Gtr. 2)*

A7(3) A6(3)/(F♯) Dm(9)/(A) Em/(G)

speak, I'm right here." she used to say.

grad. bend

A7(3) A6(3)/(F♯) Dm(9)/(A) Em/(G)

to me. Not a word, not a word.

A9 A$^{6}_{9}$ A$^{(\flat13)}_{9}$ Asus2

Jud-as on the ceil - ing, the dev - il in my bed, I guess

Rhy. Fig. 2
Gtr. 1

end Rhy. Fig. 2

Gtr. 2 (Acoustic)

w/Rhy. Fig. 2 *(Gtr. 1)*

A9 A$^{6}_{9}$ A$^{(\flat13)}_{9}$ Asus2

Eas - ter's nev er com - ing so I'll just wait in - side my

Gtr. 3

w/Rhy. Fig. 1 *(Gtr. 2, 1st 8 measures only)*

A6(8) Dm(9)/(A) Em/(A)

head.

Gtr. 1

pp

Gtr. 4

w/heavy amp tremolo fade in

mf

**w/Vocal Fill 1, 3rd time only*

♩ = ca. 130

Chorus:

F5 F(♯9) F5

Like a scream, but sort of si - lent, liv ing off my night

2.3. *See additional lyrics.*

f

let ring

**Vocal Fill 1 replaces next 4 bars, 3rd time only.*

Fmaj7♭5 A5(9) D/A Dm/A (C♯) N.C. (B) A5

mares, voic - es re - peat - ing me,

let ring

Vocal Fill 1

D/A G5 A

"Feel ing threat - ened?" we re - flect your hopes and fears.

D/A Dm/A (C♯) N.C. (B) A5 F F(9)

Voic - es dis - cuss - ing me. "Oth - ers steal your thoughts,

let ring

*3rd time substitute w/Rhy. Fill 1

To Coda 2 *To Coda 1*

G5 G2 (B) N.C. (C) (B)

they're not con - fined with - in your mind. Hey!

Rhy. Fill 1

harm.

(15ma)

harm.

(E5) A5 G5 (E5) A5 G5

P.M. P.M.

T A B

0 9 7 0 9 7 0 8 6 5 3 0 5 7 5 5 0 7 0 9 7 0 8 5 3 0 5 7 5 5

P.M. P.M.

T A B

0 9 7 0 9 7 0 8 6 5 3 0 5 7 5 5 0 7 0 7 6 5 2 1 0

Double-time feel ♩ = 132

(Am)

N.C.

Thought dis - or - der, dream con - trol, ____ now ____ they

P.M.

T A B

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0

read my ... mind ____ on ____ the ra di - o. ____

P.M.

T A B

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 3 5 7 7 5 3 7 5 3

Voices – 21 – 9

(F♯m)

But where was the gar - den of

E - den?

(Am)

feel e - lat - ed, I feel de - pressed,

sex is death, death is sex,

(Em)

says it right here on my

cru - ci - fix.

D.S. 𝄋 al Coda 1

Coda 1

(♩ = ca. 134)

(Spoken:) I don't wanna be here, *'cause of my suffering,* *'cause of my illness.*

A2 A2(♭6)

Only love is worth... *having, only love is what matters.* *loving every people on equal terms.*

(Only love is worth having.)

A2 G7sus G7 G7sus G7

both gtrs.

Double-time feel

♩ = 140

N.C.(Am7)

You've got to know who you're dealin' with because,

like a stranger, *a - heh,* *just might come in through here with a gun...*

Gtr. 1

and then, *what would you do?* *(Heh.)* *Every -*

Gtr. 4

thing is immaterial, *'n' you know that reality* *is immaterial,*

Half-time (♩. = ca. 66)

♩ = ♩.

This is not reality...

A5

Gtr. 4

grad. fade in

pp

***Gtrs. 1 & 3**

p

let ring - - -

A6/9/F♯* Am(♭13/9) A5(♭13/9) Am(♭13/9)

der in the win - dow, I wish that I could speak - Is there

2nd time only

*Bass plays A.

A2 A9

fan - ta - sy in ref uge? God in pol - i - ticians? Should I

A6/9/F♯*

turn ___ on my rel - li - gion? These de - mons in my head ___ tell me to. _

*Bass plays A.

A5 F5/A C5/A D5/A

Gtr. 3

Acous. gtr. tacet

Rhy. Fig. 3

mf *w/dist., flanger*

B7/A E5/A F5/A G5/A

end Rhy. Fig. 3

76

Gtr. 4 tacet

A5 A7

I'm ly - ing here in bed. swear my skin is in - side out.

Gtr. 1

f

(F♯) N.C. F5 F(♭5) F5

just an - oth - er Sun - day morn - in'. Seen my

A5 A7

di - 'ry on the news - stand, seems we've lost the truth to quick - sand. It's a shame

(F♯) N.C. F5 F(♭5) F5

no one is pray - ing 'cause these voic - es in my head keep say - ing,

w/Rhy. Fig. 3 *(Gtr. 1, 1st 7 meas.)*

A5 F5/A C5/A

"Love, just don't stare." Re - veal the world when you're sup -

D5/A B7/A

posed to." With - drawn and in - tro - vert - ed, in -

E5/A F5/A

fect - ious - ly per - vert - ed, "Be - ing laughed at and con - fused keeps us

Gsus G5 G2 G5 A5

pleas - ant - ly a - mused e - nough to stay.

Gtr. 1

Guitar Solo:

F(♭5) Fmaj7b5 Gtr. 4 *A

let ring *let ring* *w/wah grad. bend*

*Chords played by kybd.

A9 F♯m7

Dm7/F Dm6/F Dm7/F A

semi-A.H. P.M. *grad. bend*

A9 F♯m7

3/4 1 1-1/2 1/2 1

Dm7/F

A(9) A9

1/2 1 hold bend 1/2 1 2 grad. bend 1

F♯m7

1 grad. bend 1/2

Dm7/F

A2

8va

A9

8va

F♯m7

8va

Dm7/F

8va

Double-time (♩ = ca. 136)

N.C.

May - be I'm just ____ Cus - sun - dra fleet - ing,

*Rhy. Fig. 4

8va

Gtr. 4

Gtr. 1

divisi

*Rhy. Fig. 2 excludes gtr. 4.

twen - ti - eth cen - t'ry i - con bleed - ing.

will - ing to risk sal - va - tion to es

cape from i - so la - tion. I'm

end Rhy. Fig. 4

w/Rhy. Fig. 4 *(Gtr. 1)*

wit - ness to re - dem - tion, heard you speak but nev - er lis - tened. Can you rid

me of my se crets? De - liv - er us from dark

D.S.𝄋 al Coda 2

ness?

**Vocal cont.

Coda 2

G5 G2 G5 B♭2 B♭5 N.C.

nev - er world .. which you ___ de - sire ___ is on - ly in ___ your

rit.

mind.

ritard. poco a poco

*let chord dim.
next 4 bars:

A tempo ♩ = ca. 115

*Gtr. 3

E7 E6 Eaug E2

grad. fade in
let ring

pp p mp

*Acoustic guitar

Segue directly to "The Silent Man"

E7 E6 Eaug D(4)

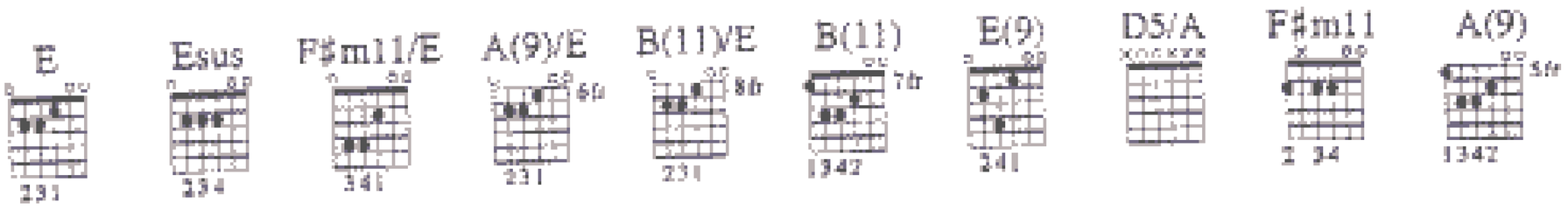
ritard. poco a poco

Chorus 2:
Like a scream, but sort of silent.
Living off my nightmares,
Voices protecting me.
Good behavior brings the Savior to his knees.
Voices rejecting me.
Others steal your thoughts.
They're not confined to your mind.

Chorus 3:
Voices repeating me.
"Feeling threatened?
We reflect your hopes and fears."
Voices discussing me.
Don't expect your own Messiah.
This never world which you desire
Is only in your mind.

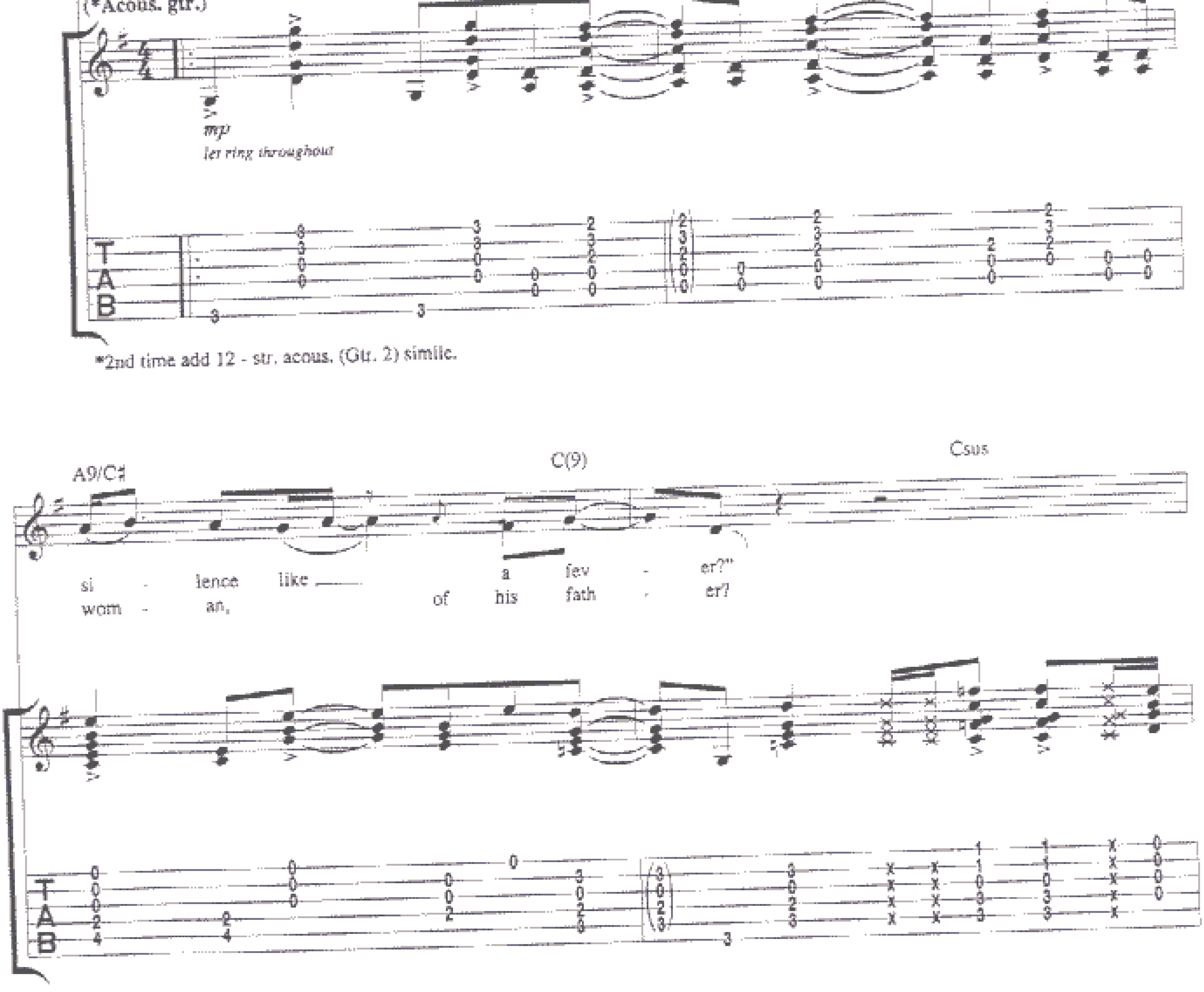
THE SILENT MAN

By JOHN PETRUCCI



Moderately slow ♩ = ca 94

*2nd time add 12 - str. acous. (Gtr. 2) simile.



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*w/Rhy. Fill 1 *(Gtr. 2)*

G5 D/A

"A voice nev - er heard?" ... "Or a
If he e - lects not to both er, ... will he

A9/C♯ C(9) Csus

mes - sage with no ... re - ceiv - er?"
suf - fe - cate ... their faith? ...

**T on 6

**T = thumb

Em Em(9) Em Am7

Pray ... they ... won't ask. ...
Des - p'rate ... to fall ...

Be
be

let ring

Rhy. Fill 1

G5 G/B Gsus D/A D(11)

Gtr. 1

D(4)/A

Em

Em(9)

hind the stained glass
hind the Great Wall

C2(#4)

D/C

there's al - ways one more mask.
that sep - a - rates us all.

𝄋 *Chorus:*

Gtrs. 1 & 2*

E

Esus

F♯m11/E

A(9)/E

mf

When there is rea - son,

To - night I'm a - wake.

(To - night I'm a wake.)

Gtr. 3 *(Elec. gtr.)*

on D.S. only

mf
clean w/chorus
let ring

*Bass plays E

*Gtr. 2 is "Nashville" tuned acoustic. Strings ④ to ⑥ are tuned 8va like 12 string w/o lower octave strings.

B(11)/E B(11) E Esus E F♯m11/E

When there's no an - swer. Ar - rive

(The si lent man.)

A(9)/E B(11)/E B(11) E E(9) E E(9) E Esus E

6 open

the si - lent man. If there is bal -

ance, to - night he's a - wake.

(To - night he's a wake.)

F♯m11/E A(9)/E B(11)/E B(11)

(The si lent man.

To Coda

E Esus E F♯m11/E

If they ___ have to suf - fer, ___ there lies ___

___)

A(9)/E B(11)/E E E(9) E E(9) D5/A

___ the si - lent man. ___

Gtr. 3 tacet
(Gtrs. 1 & 2)

D/A D2 D B♭/D G/D

(G/D) D C/D G(9)/A G6(11)/A G6/A D/F♯ B♭sus2

Bb2 Csus C G/D D C/D G(9)/A G6(11)/A G6/A

Gtr. 1

Guitar solo:

Gtr. 2 tacet

G G/B Gsus N.C. D5/A D

mf *golpe let ring

Gtr. 4 (*Nylon str. acous.*)

mf

*Tap guitar body

A9/C♯ C(9) Csus

Sss

let ring

Gtr. 4 *(nylon str.)* **tacet**

Em9 Am7

sin with - out .... de - ceiv - ers, ... a God .. with no ___ be - liev -

let ring

C^{add11}

ers. ___ I could sail by ___ on the winds ___

Gtr. 1

Gtr. 3

mp clean w/chorus

D/C B5 Bsus Em

— of si - lence and may - be they _ won't no tice. But __ this

w/ bar harm. w/ bar

D.S. 𝄋 al Coda

C(9) D2 D

time, I think __ it'd be bet - ter if I swim. ——————

rit.

Coda

A(9)/E B(11)/F♯ A/C♯ B/D♯

the si - lent man. There lies

C♯m G♯m7/B A F♯m11 E

ritard.

the si - lent man.

ritard

tacet

THE MIRROR

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

G/B Bm F2 F C(9)/G C/G B/F♯

Moderately ♩ = ca. 82

Intro:

Gtr. 1 *(7-string elec.)* harm. (15ma - -) B5

f

P.M.

Drums in

♩. = ca. 112

♪ = ♩

Band enters B5

Play 4 times

♪ = ♩

Play 7 times

Double time (♩ = ca. 176)

♪ = ♩

Play 4 times

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Gtr. 2 *(7-string elec.)*

B5

ff *wiwah, ax filter*

wibar, grad. wider

wibar

fdbk.

*Gradually open wah from bass (o) to treble (+) position.

Gtr. 1

Rhy. Fig. 1

ff

N.C.

**trill w/edge of pick.

end Rhy. Fig. 1

w/Rhy. Fig. 1 *(Gtr. 1)*

Gtr. 2

B5

let ring

wibar *wibar*

grad. dive

(w/pick)

A.H.

(8va)

N.C.

B5

Gtr. 2

Gtr. 2 tacet

Gtr. 1

div.s!

f

P.M.

pick slide

Verse 1:

♩. = ca. 112

B5

1. Temp - ta - tion, why won't _ you leave me ___ a -

Rhy. Fig. 2

f P.M.

D5 E5 (B)

lone? _ Lurk-ing ev-'ry cor - ner, ev - 'ry-where I go.

B5

___ Self con trol, ___ don't turn ___ your back on ___ me

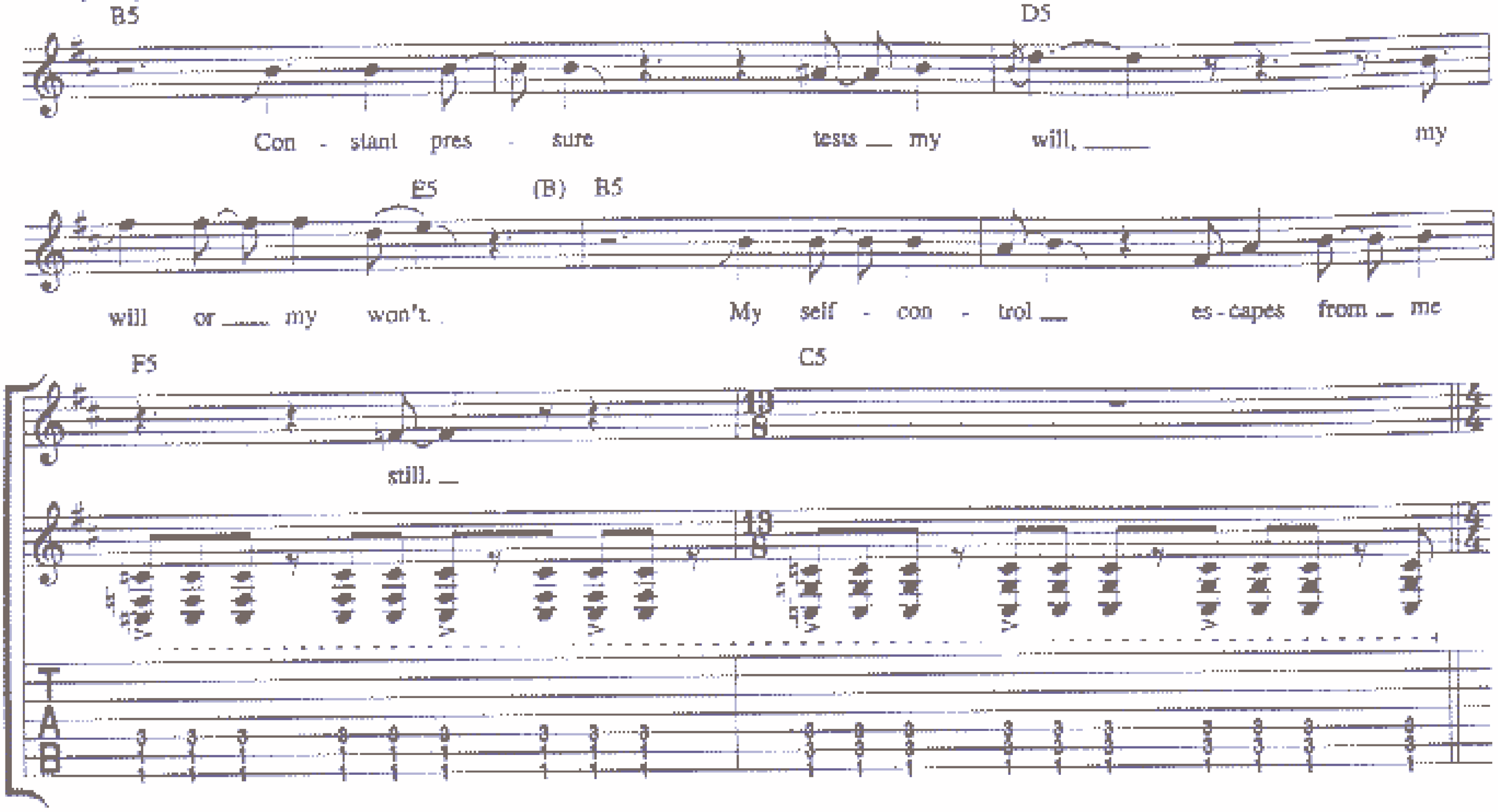
P.M.

F5 C5

now, when I need you the most. ___

end Rhy. Fig. 2

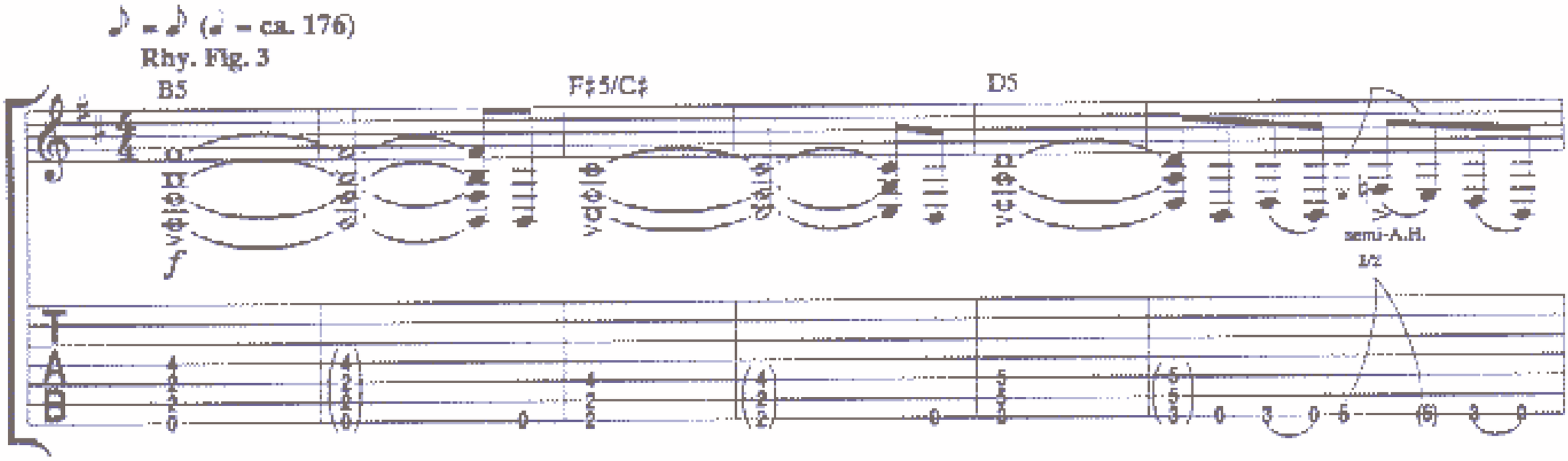
w/Rhy. Fig. 2 *(Gtr. 1, 1st 6 bars only)*

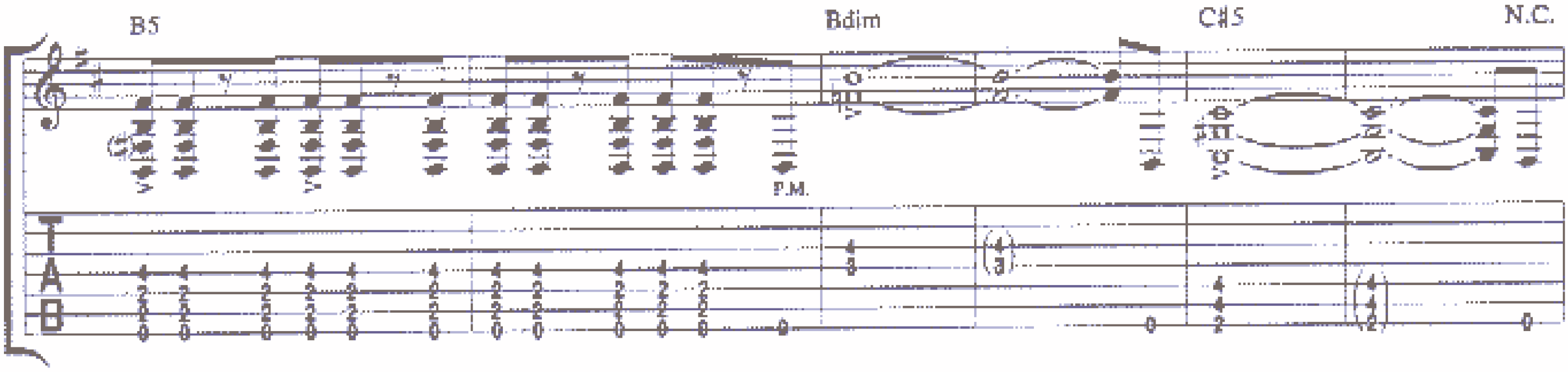


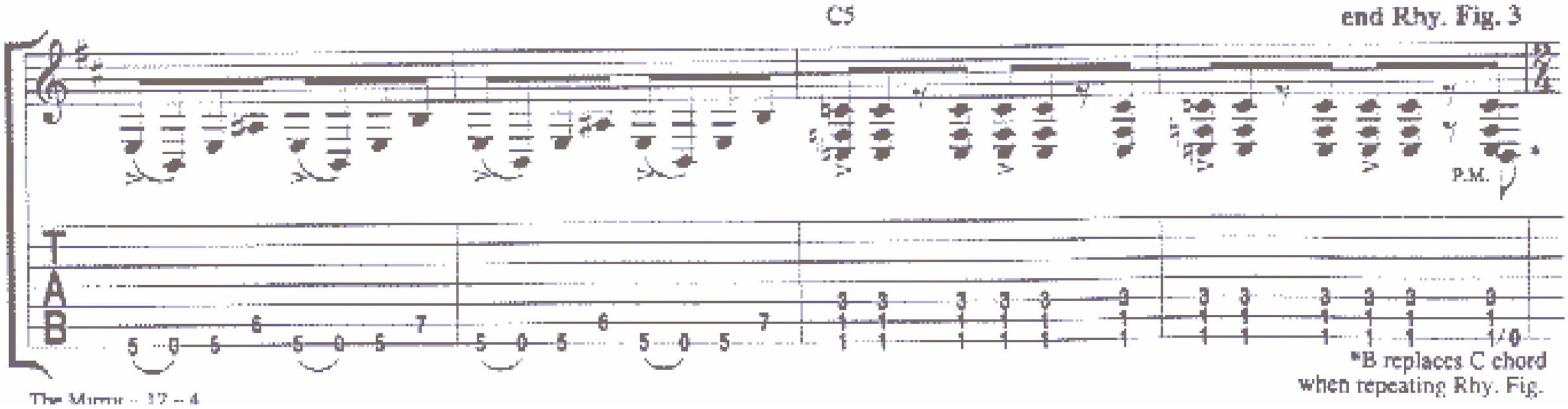
Double time feel

♪ = ♪ (♩ = ca. 176)

Rhy. Fig. 3







*B replaces C chord when repeating Rhy. Fig.

Half time (♩ = ca. 85)

B N.C. B5

P.M.

Verse 2:
w/Rhy. Fig. 2 *(Gtr. 1)*

B5 D5

2. Hyp - o - crite. How could you be so cruel and ex -

E5 (B) B5

pect my faith in re - turn? Re - sis - tance is not as hard as it

w/Rhy. Fig. 2 *(Gtr. 1)*

F5 C5 B5

seems when you close the door. I spent so

D5 E5

long trust - ing in you. I trust you for - got,

B5 F5 C5

just when I thought I be - lieved in you. (what're you doing?) *(what're you doing?)*

Half-time feel
(Half-time ♩ = ♪ on D.S. only)

E5 Em Esus9 E5 D5 E5 G5 F#5

It's time for me to deal, be com - ing all too real.

P.M. P.M. P.M. P.M. P.M. P.M.

E5 B♭5 A5 N.C. E5 D5 E5 N.C. E5

liv - ing in fear. { Why _ did ___ you lie and pre - tend? / Why'd _ I ___ be - tray ___ my friend? } This has to Ly - ing

P.M. P.M. P.M.

B♭5 A5 B♭5 N.C. E5 F5 E5 F5 N.C. E5

come to an end. / un - til the end. I'll nev er trust you a gain. / Liv - ing life so pre tend. It's time you / It's time to

P.M. P.M.

To Coda 𝄌

D5 E5 D5 E5 F5 E5 D5 E5 N.C. D5

{ made your a - mends. _ / make my a - mends. _ } Look in the mir - ror, ___ my

P.M. P.M.

Bm(9) F♯7 Dm(9)

___ friend.

Spoken:
Male voice: I haven't behaved as I should.

Female voice: Everything you need is around you

Gtr. 1 *(semi-dist.)*

Gtr. 2 *(clean w/chorus)*

vol. swells

mp

The only danger is inside you.

Male voice: I thought you could control life,

Bdim

C♯m

Gtr. 1 tacet

mf *w/bar*

let ring - - -

w/bar

let ring - - -

(♩ = ca. 82)

C2

F/G

Bm(♫)

but it's not like that. There are things you can't control.

Let's stare ___ the

Gtr. 1

mf *clean w/chorus*
let ring (throughout)

w/bar

let ring - →

w/bar

Gtr. 2

mf *clean w/chorus*
let ring (throughout)

Gtr. 1 panned left, Gtr. 2 right, next 12 bars.

Dm(♫)

E

prob - lem _ right in _ the eye. _____ It's plagued _ me _ from coast to ___ coast _

Bm(9)

Rac - ing the clock to pl - ease ev - 'ry - one.

F(9) C(9) D(11) C

all but the one who mat - ters the most.

Em(9)/B

Re - flec - tions of re - al - i - ty

Dsus

Esus

are slow - ly com - in' in - to view.

Gtrs. 1 & 2 tacet

Gtr. 3

G/B Bm G/B Bm

How in the hell could you pos - sib - ly for - give

*2 gtrs. arr. for 1. Gtr. 3 acoustic 6 string.
Gtr. 4 acoustic 12 string.

G/B Bm G/B Bm F(2) F F2 F

me af - ter all the hell

Double-time (♩ = ca. 172)

♪ = ♩

w/Rhy. Fig. 3 (Gtr. 1)

D.S. 𝄋 al Coda

B/F♯

Acous. gtrs.

Acous. gtrs. tacet

C(9)/G C/G C(9)/G C/G

15

I put you through?

Gtr. 1

16

Coda

♩ = ca. 122

E5 D5 E5 D5 B5

I'll nev - er hurt you a - gain.

P.M. P.M.

G5 B5 G5

w/bar
even dive

Half-time feel
(♩ = ca. 130)

B5

Gtr. tacet

N.C. B5

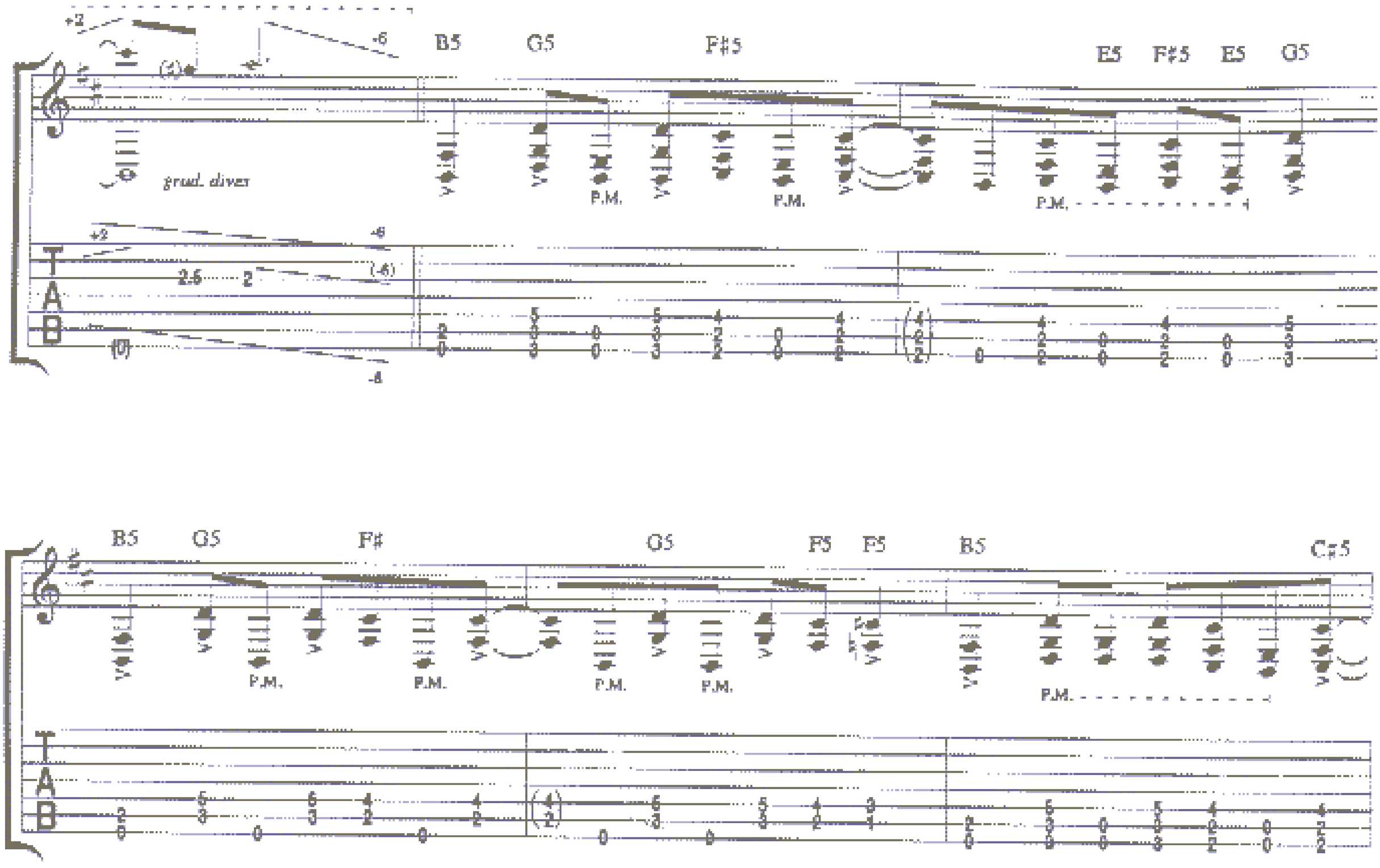
fade in fdbk.

grad. fade in w/bar

8va 15ma harm. grad. bend up

grad. dive w/bar harm. let ring grad. dive w/bar harm. harm. harm. w/bar fdbk.

*Gently touch node at 7th fret.


+2
-6
(-6)
grad. dive
B5
G5
F#5
E5
F#5
E5
G5
P.M.
2.5
2
10
-8
B5
G5
F#
G5
F5
F5
B5
C#5
F#5
E5
F#5
E5
G5
B5
G5
F#5
G5
F#5
F5
N.C.(B)
Play 4 times then segue to "LIE"
gradual bend
1/2
T
A
B

LIE

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderate rock ♩ = 94
Intro:

***Gtr. 1** *(7-str. elec.)*

B5 N.C. N.C. *Play 4 times*

Rhy. Fig. 1 **end Rhy. Fig. 1** **Riff A** A.H. **end Riff A**

A.H. *(8va)* *(8va)*

Play 4 times

f P.M. P.M. A.H. A.H.

1-1/2

T A B

* ⑦ = B

Verses 1 & 2:

N.C.

1. Day break at the bot - tom of a lake, it's a
2. *See additional lyrics*

Rhy. Fig. 2

P.M.

T A B

hun - dred de - grees I can't breathe. And I

P.M.

T A B

won't get out till I fig - ure it out, though I'm

end Rhy. Fig. 2

P.M.

T A B

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weak like I can't ___ be - lieve. ___ So you

**1st time play top note only.
2nd time play bottom note only.

w/Rhy. Fig. 2 *(Gtr. 1)*

tell me, "Trust me, I ___ can trust you, just let me show you. ___ But I

1.
w/Rhy. Fill 1 *(Gtr. 1)*

got - ta work it out in a shad - ow of doubt, 'cause I don't know if I know you. ___

w/Rhy. Fig. 1 *(Gtr. 1)*, *4 times*

B5 N.C. B5 N.C. B5 N.C. B5 N.C.

2. w/Rhy. Fill 1 *(Gtr. 1)*

don't know if I know, you.

𝄋 *Chorus:*

w/ Rhy. Fig. 1 *(Gtr. 1)*, *4 times*
3rd time w/Fill 1 *(Gtr. 2)*

B5 N.C. B5 N.C. B5 N.C. B5 N.C.

Don't tell me you want - ed me. Don't tell me you thought of me.

Rhy. Fill 1 *(Gtr. 1)*

Fill 1 *(Gtr. 2)* — Gtr. 2 tacet

E5 F5 E5 D5

I won't ____ I swear ____ I won't.

Rhy. Fig. 3 *(Gtr. 1)* end Rhy. Fig. 3

P.M. P.M.

3rd time w/Fill 2 *(Gtr. 2)*

B5 N.C. B5 N.C.

Rhy. Fig. 3A end Rhy. Fig. 3A

P.M. P.M.

2nd time to Coda 1 ⊕

3rd time to Coda 2 ⊕ ⊕

w/Rhy. Fig. 3 *(Gtr. 1)*

E5 F5 E5 D5

I'll try, ____ I swear __ I'll try.

Fill 2 *(Gtr. 2)*

Gtr. 2 tacet

fdbk.

B5 N.C.

Moth - er Ma - ry, quite con - tra ry,

Rhy. Fig. 4 *(Gtr. 1)*

P.M.

B5 N.C. B5

kiss the boys and make them wa - ry. Things are get - ting just a lit -

P.M.

N.C. C♯5 N.C.

tle bit sca - ry, it's a won - der I can still breathe.

P.M.

end Rhy. Fig. 4

w/Rhy. Fig. 4 *(Gtr. 1)*

B5 N.C. B5 N.C.

Nev - er been much of a Doubt - ing Thom - as, but noth-ing breaks like a bro - ken prom - ise. You

D.S. 𝄋 *al Coda 1*

B5 N.C. C♯5 N.C.

tell me 'bout your two more com - ing, but once is just e-nough for me.

Coda 1

A.H. - - - - -
(8va)

A.H. A.H.

A.H. - - - - -
(8va)

A.H. A.H.

1-1/2 1-1/2

T
A
B

0 0 0 2 0 0 (3) 3 0 0 0 2 0 0 3 (5) 3

w/Riff A (Gtr. 1), 2 times

2

D5

T
A
B

I had got - ten used to be - ing a soul des - stroyed.

(Dm)

N.C.

She comes in ap - par - ent - ly to fill the void.

Lic – 14 – 5

All dogs need a leash and at least I'll for - get it. And

Riff B

mf

T
A
B

she would nev - er hurt me though she's nev - er said it. But I'm

end Riff B

T
A
B

w/RIFF B

not gon - na ask her to - day. I don't wan - na scare her a - way. Oh,

(Am)

your town, I'm all a - lone and I just can't

Gtr. 1

f

T
A
B

(F♯m)

stare at the phone. I wan-na talk a bout life - long mis - takes, you can

*Lead vocal is doubles one octave higher, next 4 bars.

tell your step - fath - er I said so.

♪ = ♪

B5 D5 N.C. B5 E5 F5 B5 D5 N.C. 1. F♯5 F5 N.C.

P.M. P.M.

2. F♯5 F5 B5 *Bm7

Bm6 G/B A/B

Rhy. Fig. 5 **end Rhy. Fig. 5**

Guitar Solo:

w/Rhy. Fig. 5 *(Gtr. 1), (2 times)*

Gtr. 2 B5

f

Bm7

Bm6

G/B

Gtr. 2

B5 N.C. B5 N.C. B5 N.C.

Gtr. 1

P.M. P.M. P.M.

B5

D5 N.C. D5

Lisa – 14 – 9

E5

G5

A5

D.S. 𝄋 al Coda 2

(cont. in Fill 1)

Coda 2

Double time feel

Gtr. 1

B5 D5 E5 F5 E5 D5 B5 D5 E5 F5 E5 D5

P.M.

N.C.(E5/B)

B5

**N.C.(Bm)

*(Gtr. 1 out) **Gtr. 2**

(F♯/C♯)

*** 1/2

P.M. P.M. P.M. P.M.

w/wah

trem. bar

*** 1/2

*2nd time

**Keyboard accompaniment.

***Depress bar before striking note.

(Dm) *** -1

(Bm) *** -1

*** -1

(Fdim7)

*** -1 1/2 *** -1 *** -1 1/2

(C♯m) *** -1

(C/E) *** -1

(F)

3

*** -1 *** -1

Double time feel

N.C.(C♯5)

1/2

(E5)

hold bend

3 3 3 3 3 3 3

1/2 1/2

let = 14 = 11

(C♯5)

(E5)

hold bend

*Tap w/pickhand while bending w/frethand at 7th fret.

**Pull off from frethand slightly before releasing bend.

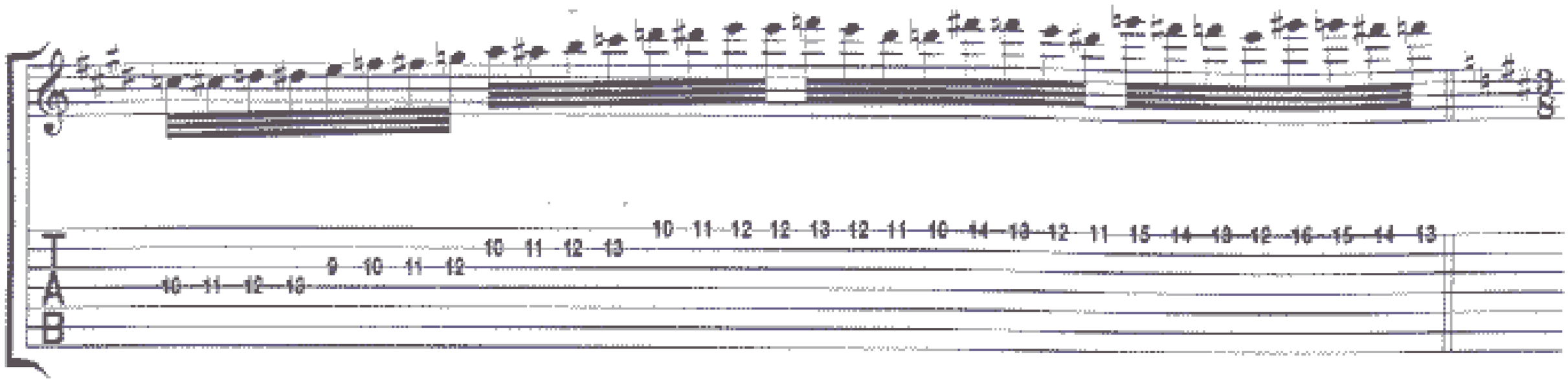
(C♯5)

Lic. – 14 – 12

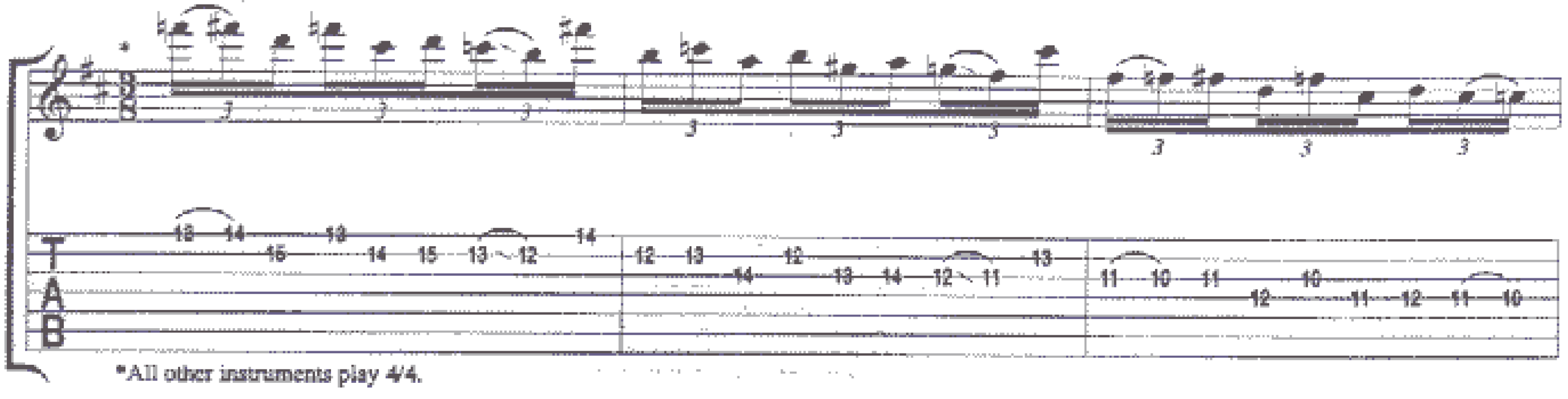
(E5)

(C♯5)

(E5)

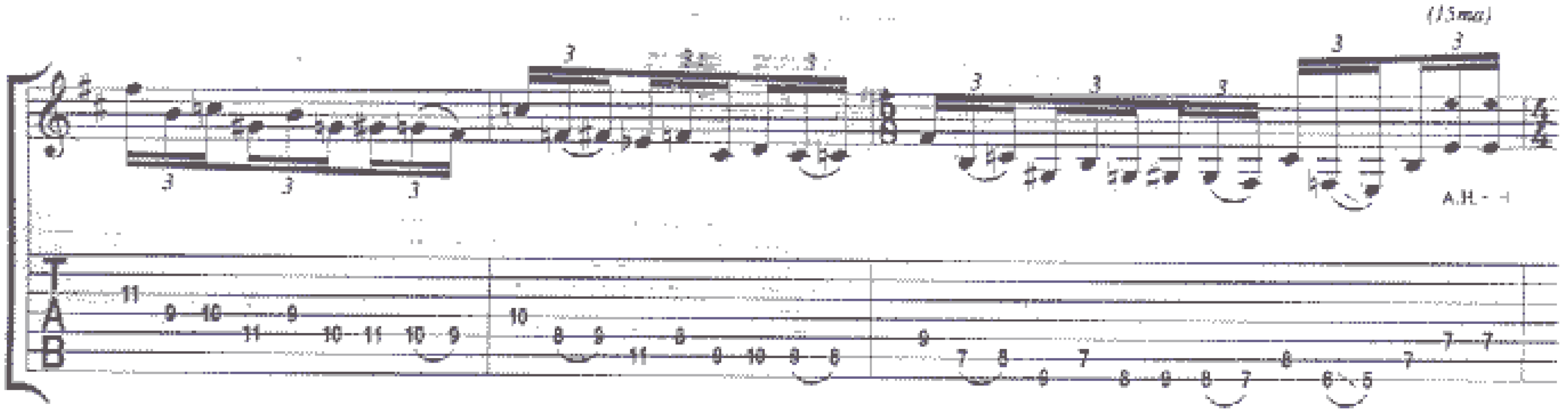


N.C.(D7)

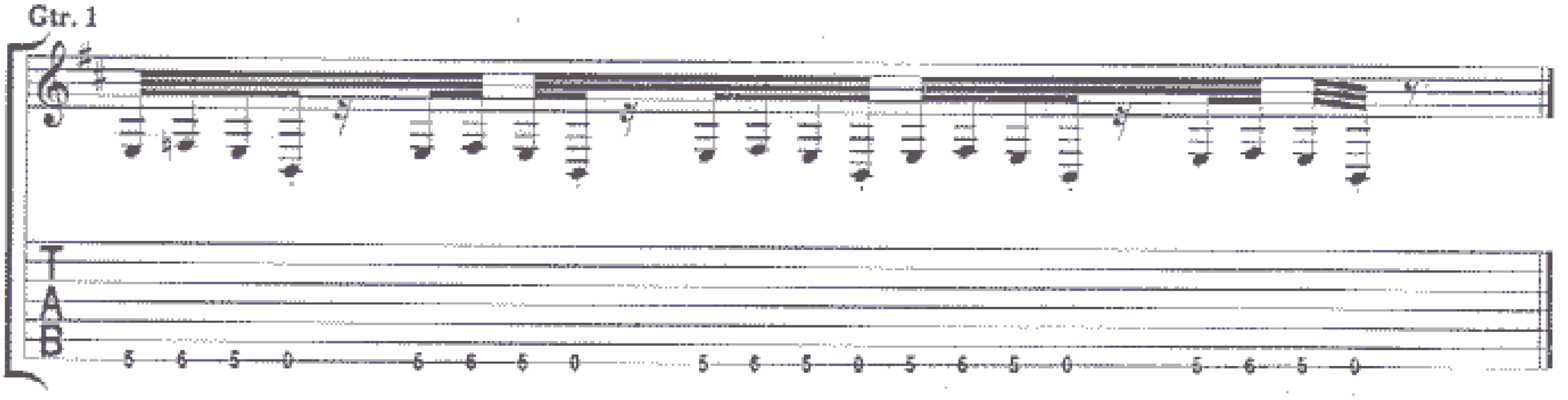


*All other instruments play 4/4.

(Gtr. 2 out)



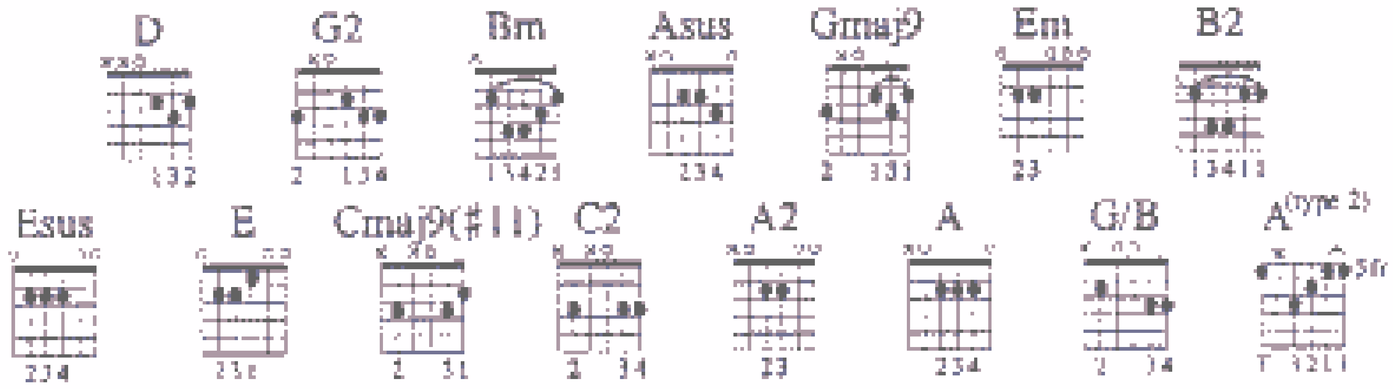
Gtr. 1



2. Doing fine, but don't waste my time.
Tell me what it is you want to say.
You sin, you win, just let me in.
Hurry, I've been out in the rain all day.
So you tell me, "Trust me," I can trust you
As far as I can throw you.
And I'm trying to get out of a shadow of doubt,
'Cause I don't know if I know you.
(To Chorus:)

LIFTING SHADOWS OFF A DREAM

Words and Music by JAMES LABRIE
KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



Moderate rock ♩ = 108

Intro: N.C.(Bm) (G) *Play 6 times*

(Bass) *Gtr. 1 **

mp Harm.

*w/Digital delay set on single repeat at 416 milliseconds. Echoed notes are in parenthesis and occur three 16th notes after primary attack. Delay volume is slightly higher than guitar volume.

**Cue note sounds on repeats only.

1. 2. 3. 4.

Bsus G6 Asus2

Verse 1: N.C.(Bm) (G)

1. He seems a - lone and si lent,

Riff A

†Cue note sounds at repetition of Riff A.

(F♯) (E)

thoughts re - main with - out an an - swer. end Riff A

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w/ **Riff A** *(Gtr. 1)*

(Bm) (G) (F♯) (E)

A - fraid and un - in - vit - ed, he slow - ly drifts _ a - way. _____

Pre - Chorus:

N.C.(D) (Bm/E)

Moved by _ de sire _____ and fear,

Riff B

T
A
B

(G) (A)

break - ing del - i - cate wings.

end Riff B

Chorus:

D G2

Gtr. 2
(Acoustic)

mp

Lift - ing shad - ows off ... a

Riff C **end Riff C**

mf

*Cue note sounds at repetitions of Riff C.

w/ Riff C *(Gtr. 1, 3 times)*

D G5(9) Bm Asus

Dream ___ once bro · ken. She can turn a drop ... .

___ of wa · ter in to ___ an o - cean. ___ ...

Gmaj9 Em

Bsus2

*Gtr. 2

Gtr. 1

mp

1. 2. 3.

N.C.(Gmaj9(♯11)

(Gtr. 2 out)

*1st time only.

**Cue note sounds on repeats only.

4.

(A)

Em

Cmaj9(♯11) Bm

Gmaj9(♯11) C(♯11)

(Asus) (G2)

Em9

Half time feel

Verse 2:

Rhy. Fig. 1

B2

Gtr. 2

Gtr. 3 *(w/ dist.)*

Rhy. Fig. 1A

As the rain

is pour ing down, tears of sor row wash his mind.

end Rhy. Fig. 1

Fsus E Cmaj9(♯11) C2 A2

Drift - ing with the cur rent, this stream of life flows on.

end Rhy. Fig. 1A

w/ Rhy. Figs. 1 & 1A *(Gtrs. 2 and 3)*

B2 G2

He seems a - lone and si lent, wait - ing on his hands

Esus E

and knees. The chill of win - ter's dark - ness sits

(end half time feel) *Pre - Chorus:*

(Gtrs. 2 and 3 out) *w/ Riff B *(Gtr. 1)*

Cmaj9(♯11) C2 A2 N.C.(D)

qui - et - ly. Moved by de -

(Bm/E) (G) (A)

sure and fear, he takes a few steps a - way.

Chorus:

*w/ Riff C *(Gtr. 1)*

D G5 D G5

Gtr. 2

Lift - ing shad ows off a dream once bro - ken.

*Gtr. 1 w/ dist. and P.M. until instructed otherwise.

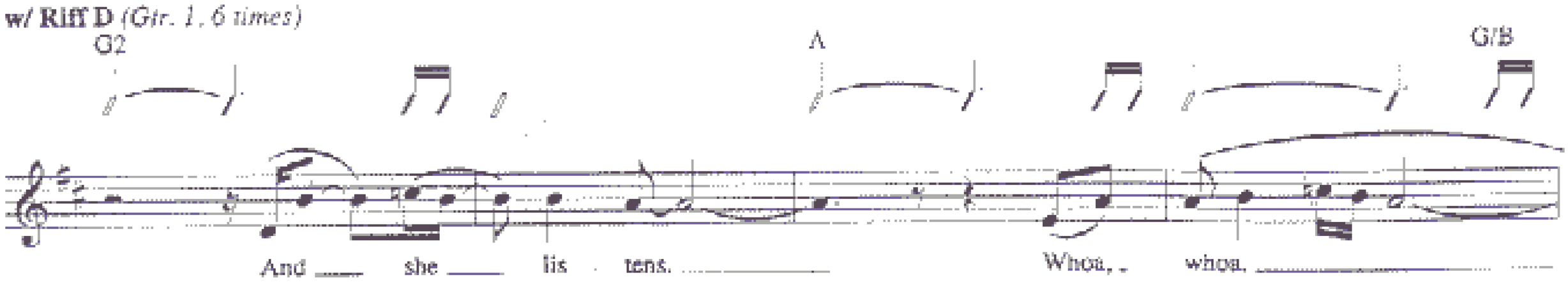
Bm Asus Gmaj9 Em

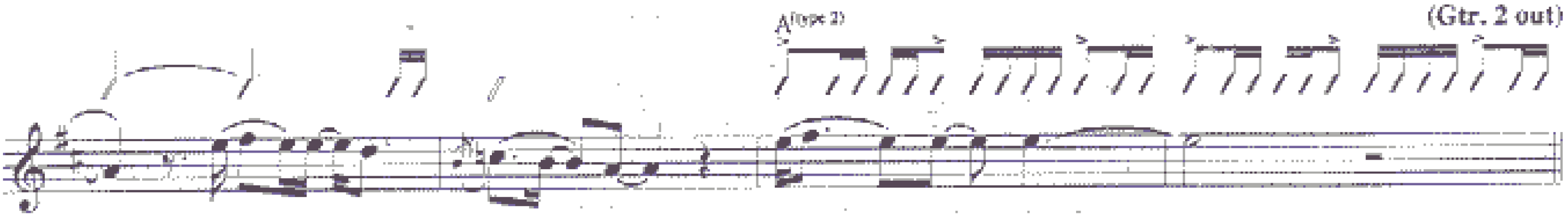
She can turn a drop of wa - ter into an o - cean.

122

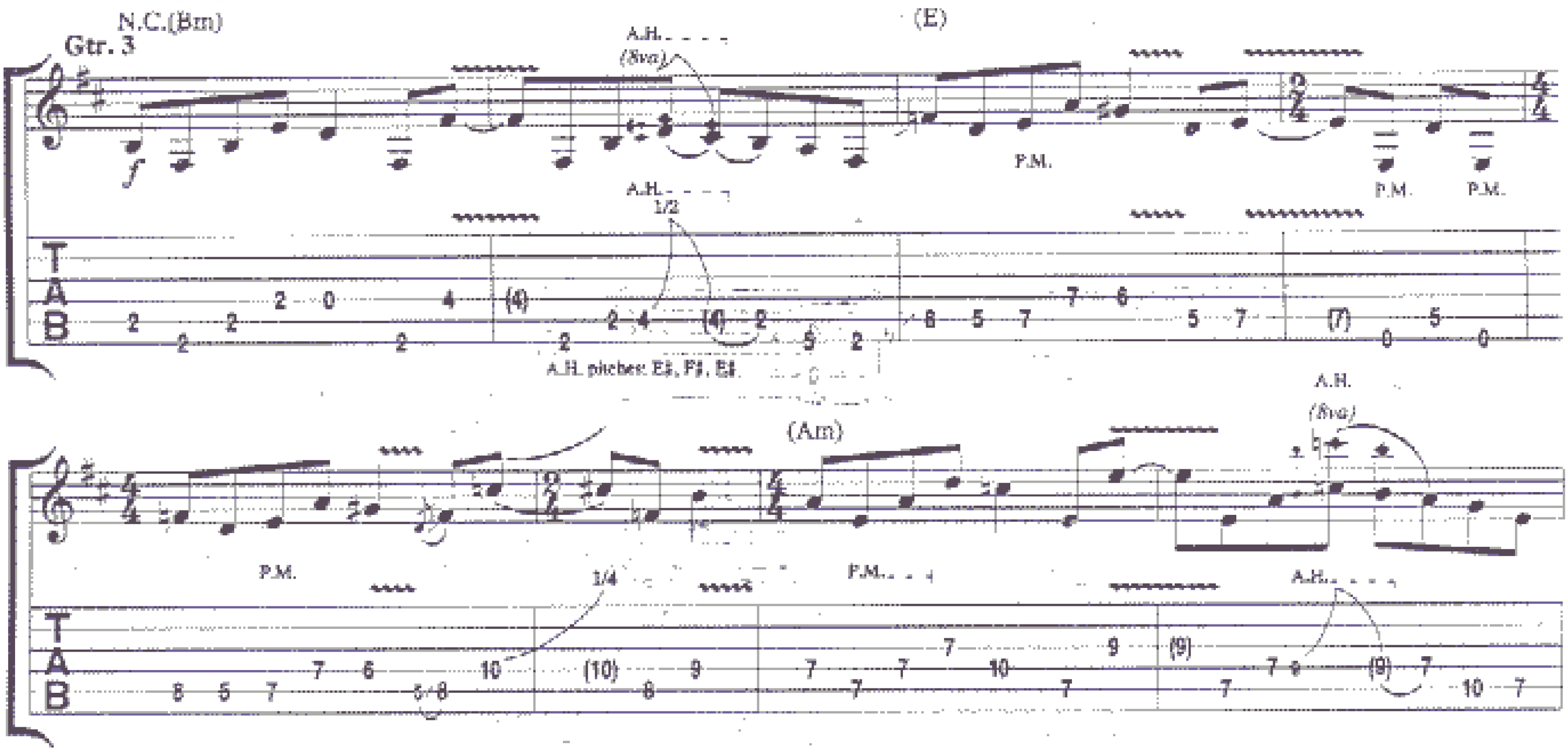
Bridge:

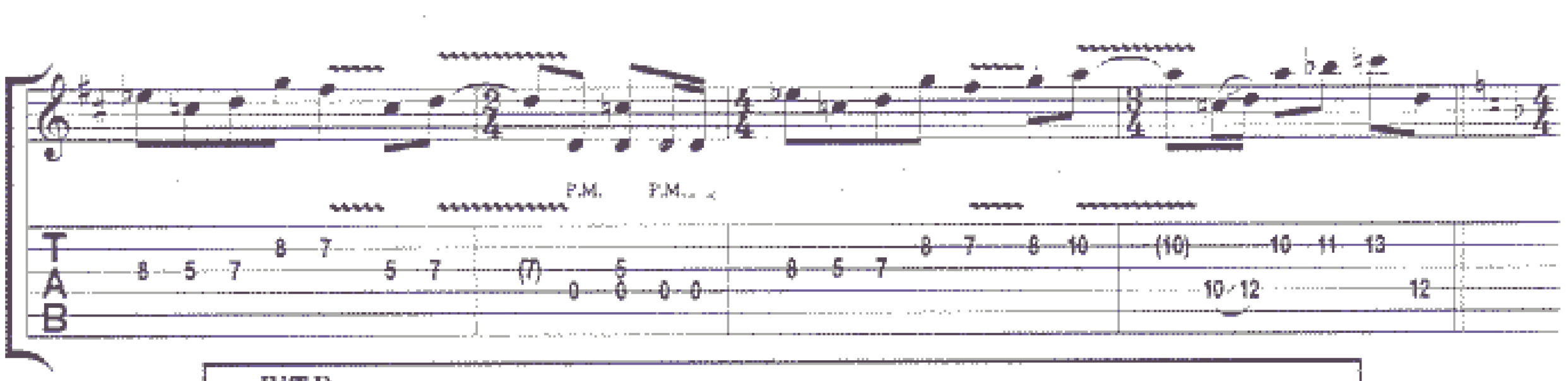
w/ Riff D *(Gtr. 1, 6 times)*



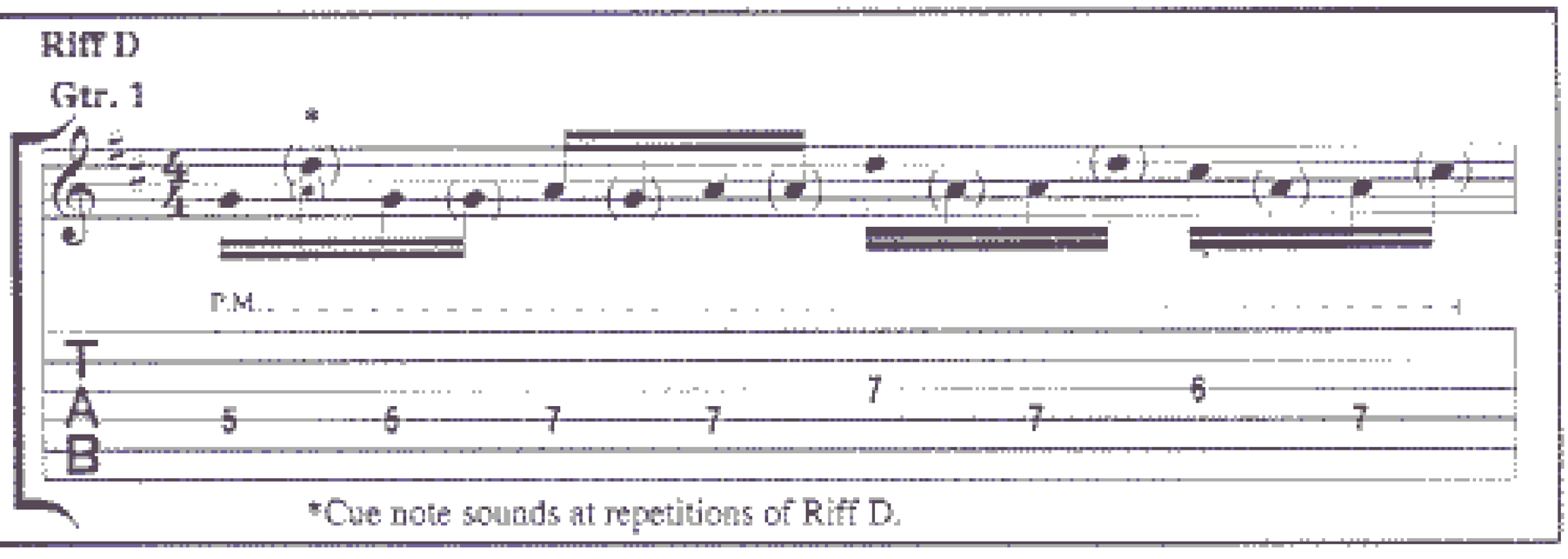
***w/ Riff D** *(Gtr. 1, 2 times)*

*Discontinue P.M.

Instrumental Interlude:





Riff D



*Cue note sounds at repetitions of Riff D.

Half time feel

N.C.(D) (B♭) (Gm) (F) (C)

Gtr. 3 **(Gtr. 3 out)**

Gtr. 4 *(w/ dist.)*

f *vib. w/bar* *vib. w/bar*

Gtr. 4 (D) (B♭) (Gm) (F) (C) **(Gtr. 4 out)**

vib. w/ bar *trem. bar* *vib. w/ bar*

*Depress bar before striking note.

D5/A B♭maj7 G2 N.C.(F) (C)

He pours his soul in - to the wa - ter, re flec ting thy mys - ter - y.

***Gtr. 5** *(w/ dist.)*

f *hold* *hold* *hold* *hold*

*w/ bridge and middle pickup throughout.

w/ Rhy. Fig. 2 *(Gtr. 5)*

D5 B♭maj7 G2 N.C.(F) (C)

She car ries him a - way, and the winds die slow - ly.

***Gtr. 5** *(w/ dist.)*

f *hold* *hold* *hold* *hold*

124 *Bridge:*

w/ Riff E *(7 times)*

N.C.(G) (A)

And she lis - tens o - pen ly.

(G/B) (A/C♯)

Oh, and she lis - tens o - pen - ly.

Chorus:

D G2

Gtr. 2

Lift - ing shad - ows off a Dream

Riff E **end Riff E**

Gtr. 5

hold *hold*

T 0 0 0 0 0 0 0 0 0 0 0 0 (14) 12 11 12 14 (14) 12 11 0 7
A 12 14 16 17 0 0 0 0 0 0 0 0
B

*Cue note sounds at repetitions of Riff F

w/ Riff E *(Gtr. 5, 3 times)*

D G2 Bm

once bro - ken. She can turn a drop -

Asus G2 Em

of wa - ter in - to an o - cean.

Riff E
Gtr. 5

hold

T 0 0 0 0 0 0 0 0 0 0 0
A 5 7 12 11
B

D G2

Lift ing shad - ows off a Dream.

D G2 Bm

Lift ing shad

Asus G2 Em

(cont. in slashes)

ows off a Dream.

(cont. in slashes)

Outro:

Play 4 times
(Gtrs. 2 & 5 out)

*Gtrs. 2 & 5

Harm.

Gtr. 1 *(clean)*

(Bass, Drums & Synth)

mp

Harm.

rit.

*1st time only.
**Cue note sounds on repeats only.

SCARRED

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately slow ♩ = ca. 92

Intro:

Gtr. 1

Drums 2 Bass enters 8

**Bm7 Bm6

mf widist.
**vol. swells w/delay*

17 12 (12) 14 7

**Delay sustains parenthesized notes after ⟩.*
***Chords implied by bass.*

B5 E5/B Bm7 Bm6

grad. bend *fdbk.* *grad. bend* 1/2

9 7 (7) (7) (7) 17 12 (12) 14 7

B5 E5/B Bm7 Bm6

fdbk.
grad. bend *grad. release* *f* *grad. bend* (P.M.) *even release*

1/2 1/4

(7) (7) (7) 7 9 7 9 (9) 7 (7) (x) 9 (9) (9) 7 (7) 9 9

B5 E5/B

3 3

1/2

7 9 7 9 7 7 9 9 (9) (9) 7 9 7 6 7 5 5 7 5 7 5 7 5 7 (x) 10 11 10 11

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Bm7 + Bm6 B5

grad. bend

Verse:

E5/B N.C.(B7(♯)) (B6(♯))

To rise, to fall. To

*Gtr. 2

mf

sim.

Gtr. 3 w/semi-dist.)

divisi w/bar

*Nashville tuned acoustic

(B5) (Bsus) (B7(♯))

hurt, to ___ hate. ___ To want, to wait. ___

(B6(♯)) (B5) (Bsus)

To heal, to ___ save. ___

Bm E7/B

Can't ... hear ... it, we fear ... it,

Gtrs. 2 & 3

hold (throughout)

E/B

a - ware - ness won't ... come ... near ... it.

Bm E7/B

Dis - tract - ive, re - act - ive,

Gtrs. 2 & 3

hold (throughout)

E/B

dis - guided ... in spite ... of time. ...

Gtr. 2

F♯ 7/5

*E5/F♯

1.
D2

B♭2

*Bass plays F♯.

Faster
w/Double-time feel (♩. = 162)

2.
D(11)

B♭ 6/9

N.C.

w/bar

w/bar

F♯5

A5 F♯5

1.
A5 F♯5 ... A5 F♯5 G5 (E) F5

2.
A5 F♯5

A5 F♯5G5(E) B♭5/F

F♯5

A5 F♯5

A5 F♯5 E5

A5 F♯5 G5

1. I nev - er buried my e - mo - tion, my pas
2. Can't let them rape me a - gain.

mf P.M.

F♯5 A5 F♯5 A5 F♯5 A5 F♯5 A5 F♯5 F5 D5/A F♯5 A5 F♯5 A5 F♯5

sion al - ways strong. Your ven-om's not fam - i - ly here.

I nev-er lost my de - Won't let them

mf P.M. mf P.M.

A5 F♯5 A5 F♯5 G5 F♯5 A5 F♯5 1. A5 F♯5 E5 F♯5 F5 D5/A

vo - tion but some where fate went wrong.
fill me with fa - tal - is - tic rem - e - dies.

f mf f

F♯5 A5 F♯5 A5 F♯5 A5 F♯5 G5 (E) F5

F♯5 A5 F♯5 A5 F♯5 A5 F♯5 G5 (E) B♭5/F

Half-time

2.

A5 F♯5 E5 F♯5 F5 D5/A B5 (B5/A) F♯(11)

What if the rest of the world was

Gtr. 3

P.M. f mf let ring throughout

Gtr. 2
Rhy. Fig. 1

mf let ring throughout

G5(9) F^{6}_{9} (E) N.C.

hope - less - ly blind - ed by fear?

even gliss.

B5 (/A) F♯(11)

Where would my sanc - tu - ty live?

G A(11) G/B C2

Sud - den - ly no - bod - y cares.

end Rhy. Fig. 1

Double-time (♩ = 162)

♪ = ♩

f

♩ = ca. 156

N.C.(F♯)

It's nev - er e nough. You're wast - in' your time. Is - n't there some -

mf P.M.

F5 D5/A (F♯)

N.C.

- thing I ___ could say? ___ You don't un - der - stand. ___ You're clos - in' me

f *mf* P.M.

F5 D5/A F♯5 A5 F♯5

out. How can we live ___ our lives ___ this way ___

f

A5 F♯5 A5 F♯5 G5 (E) F5 F♯5 A5 F♯5 A5 F♯5 A5 F♯5 G5 (E) B♭5/F

(F♯) N.C.

You tell me I'm wrong. I'm risk - ing my life, still I have noth-

mf P.M.

F5 D5/A

- ing in re - turn. I show you my hands. You don't see the

f mf P.M.

(♩ = ♪)

F5 D5/A

scars. May - be you'll leave me here to burn.

f

Half-time ♩ = 𝅗𝅥

w/Rhy. Fig. 1 *(Gtr. 3, 12 str. acous.)*

B5 (/A) F♯(11) G2 F2

What if the .. rest of the ___ world was hope - less - ly drown · in' in .....

Gtr. 1 *(Elec. gtr.)*

mf *let ring throughout*

(E) B5 (/A) F♯(11)

N.C.

vain? Where would our self - pit - y ___ run?

G A(11) G/B N.C. (♩. = 𝅗𝅥)

Sud - den - ly ev - 'ry - one cares.

♩ = ca. 106

♩. = ♩

N.C.

Blood, ___ heal ___ me. ___ Fear ___ change ___ me. ___

Blood, ___ swear - - ing. ___ Fear ___ star · ing. ___

Both times: (Blood, ___ Fear.)

∫ *grad. bend* 1/2

P.M. P.M. P.M.

B5 1. E Esus E5

Be - lief will al - ways save me.
Con - vic - tion made

P.M. P.M.

2. E Esus E5 F♯7(3)* E5/F♯*

a - ware.

Give up on mis - er y.
(3rd time) Learn - ing from mis - er - y.

P.M.

f semi-dist. w/chorus
let ring throughout

*(3)no third *Bass plays F♯

D2 B♭2 F♯7(3)

Turn your back on dis - sent.
star - ing back at dis - sent.

Leave their dis -
leav - ing dis -

E5/F♯ D(11)

trust be - hind.
trust be - hind.

Wash your hands of re - gret.
I'm in - spired and con tent.

To Coda 1
To Coda 2

w/bar

Bm(11) D2 G6/9

Do you feel you don't know me

Gtr. 1 Gtr. 1 tacet

mf

Gtr. 2

clean w/chorus

Bm/E Bm(11) D2

an - y - more? And do you feel

G6/9 Bm/E

I'm a - fraid of your love?

(Bm)
N.C.

(D2)

And how come you don't want me ask - ing?

mf semi-P.M.

T
A
B

(G6/9)

(Bm/E)

And how come my heart's not in - vit - ed?

semi-P.M.

(Bm)

(D2)

You say you want ev - 'ry - 'one hap - py.

semi-P.M.

(G6/9)

(Bm/E)

Well, we're not laugh - ing.

And how come you don't un - der - stand me?

mf w/dist.

semi-P.M.

T
A
B

11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9

And how come I don't un - der stand you?

semi-P.M.

T
A
B

11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 14 9 9 12 9 9 11 9 9 9

Thir - ty years say we're in this to - geth - er.

semi-P.M.

T
A
B

11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 9

so o - pen your eyes.

T
A
B

11 9 9 11 9 9 11 9 9 11 9 9 11 9 9 14 9 9 12 9 9 11 9 9

Peo - ple in pray'r for me, ev - 'ry one there for me.

Some - times I feel I should face this a - lone, my

soul ex - posed. It calms me to know that I

trem. pick

won't

D.S.𝄋 al Coda 1

(take 1st and 2nd endings)

Coda 1 (♩ = ca. 104)

N.C.

mf P.M.

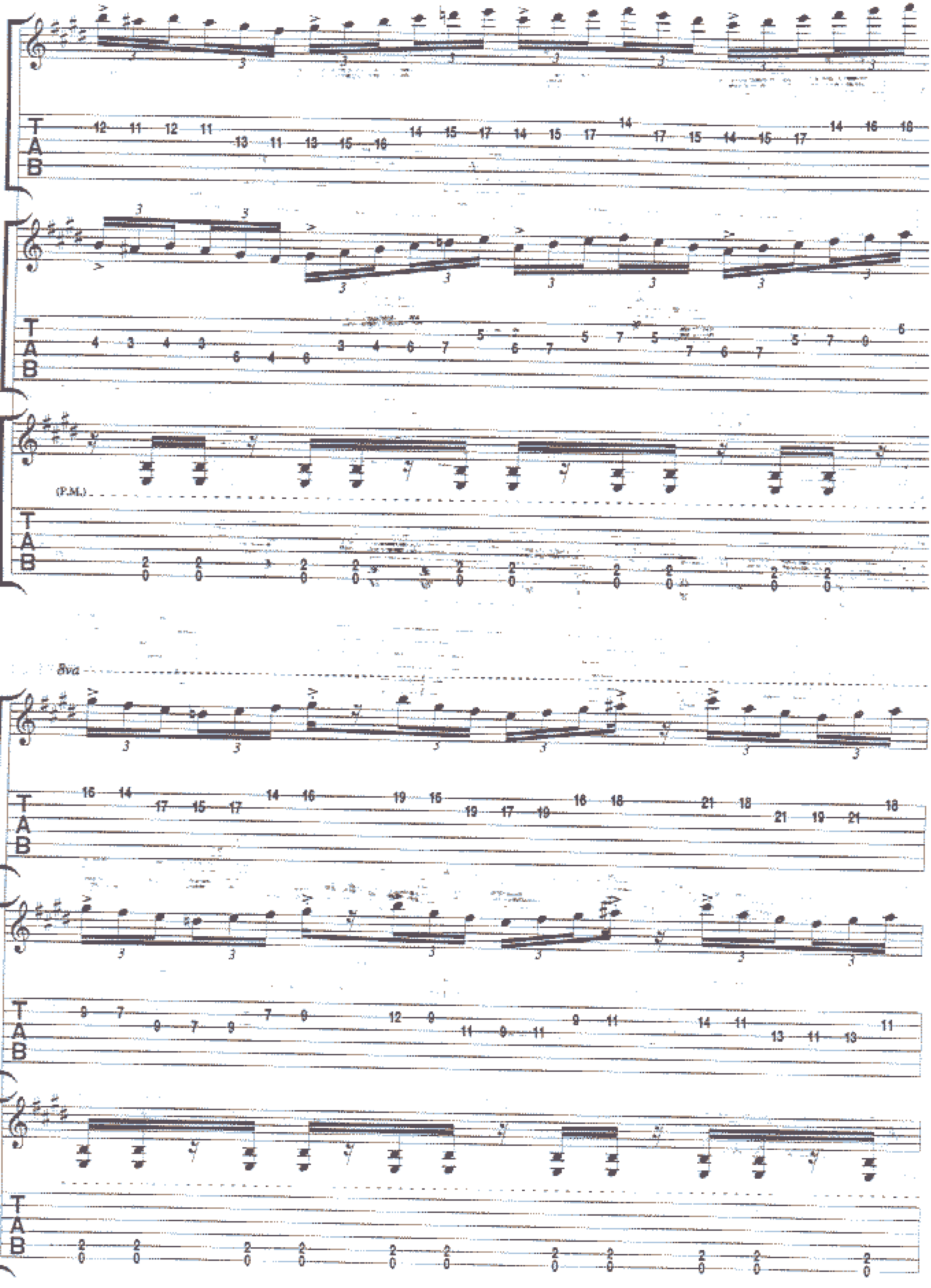
Gtr. 1

Gtr. 2

f

Gtr. 3

f

(P.M.)

(P.M.)
8va

(8va)

(P.M.)

Gtr. 3 tacet

Gtr. 1 *loco*

Gtr. 2

8va

8va

(♩ = ♩.)

Gtrs. 1 & 2

loco

E5

Synth. Solo:

Gtr. 2 tacet

Bm7 Bm6 B5 B2 B5

w/bar

E5 E6 E5 Bm7 Bm6 B5

E5 E6 E5 Bm7 E/B

P.M. P.M. *w/bar* P.M. P.M. P.M. P.M.

B5 E5 Bm7 E5/B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. *w/bar* P.M.

B5 E B5 B5

Guitar Solo:

Gtr. 1

Gtr. 2

f

(P.M.) P.M. P.M. P.M. P.M.

D5/A G5 E5

1/2 P.M. P.M. 1 P.M.

B5/F♯ D5/A

1 1/2 1 P.M.

G5

E5

even gliss

F♯5

G5 (III)

A5

B5

C5/G

D5/A(V)

E5/B

E5

8va

D.S. 𝄋 al Coda
(loco

*T on ⑥

*T = thumb

Coda 2

Gtr. 1

B5

(/A)

F♯(11)

let ring throughout

Gtr. 2

Tacet 1st through 4th times (Enter on 5th repeat)

f

wildist.

P.M.

P.M.

1.3.5.7.9. *(fade out)*

2.4.6.8.

D5/A

B♭5/F

A5/E

G5

A5

C5

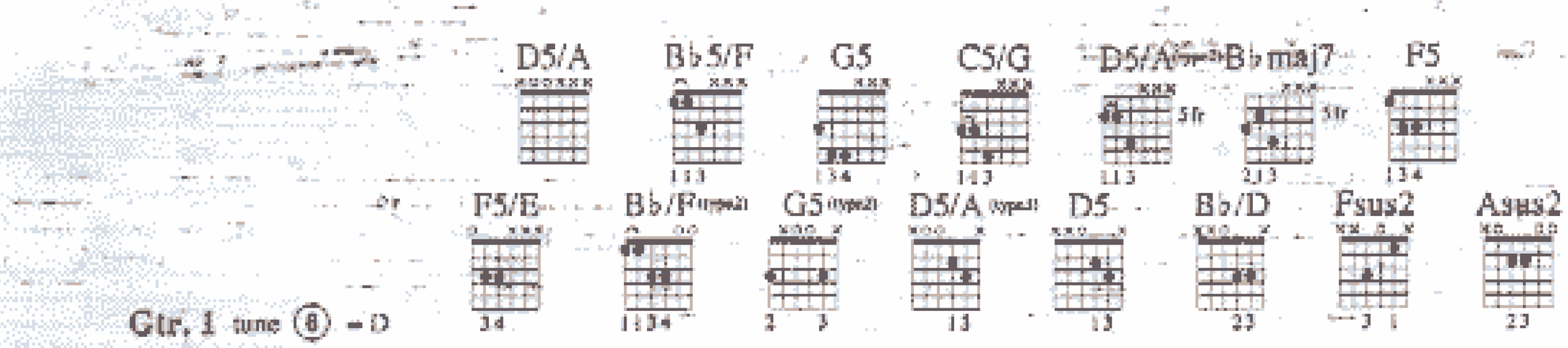
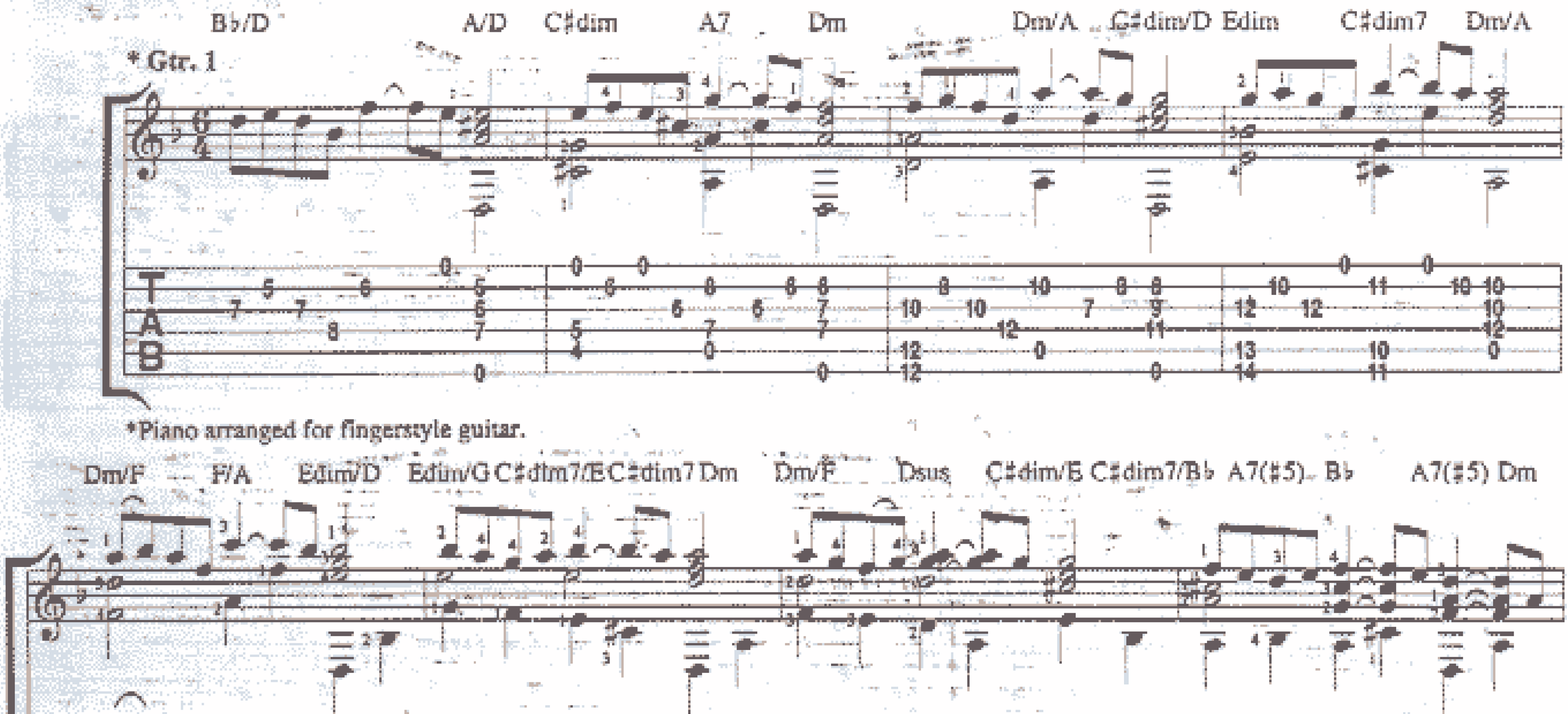
P.M.

P.M.

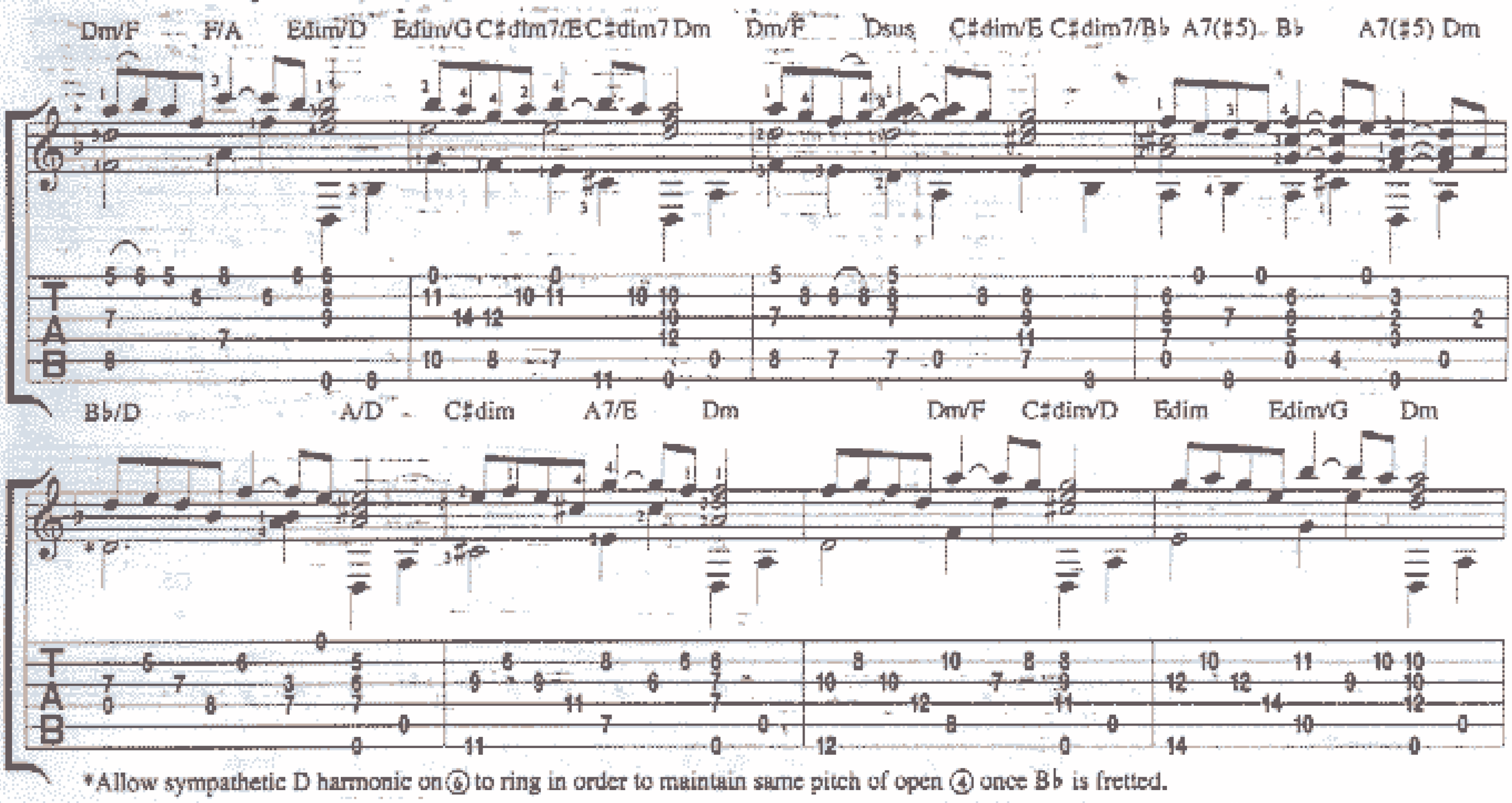
P.M.

SPACE - DYE VEST

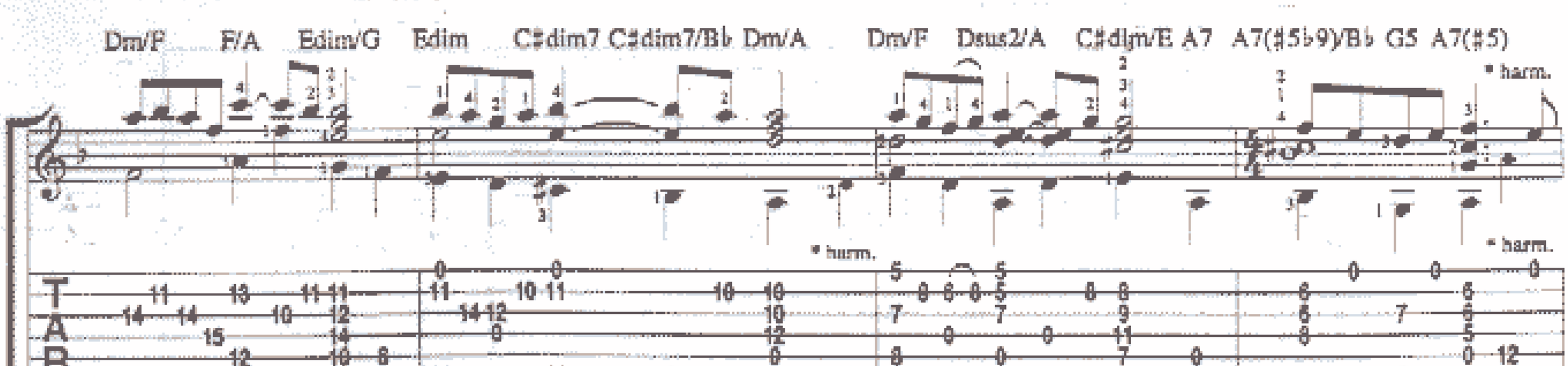
By KEVIN MOORE



*Piano arranged for fingerstyle guitar.



*Allow sympathetic D harmonic on ⑥ to ring in order to maintain same pitch of open ④ once B♭ is fretted.



* Harp harmonic.

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w/Fill 1 *(Gtr. 2)*

Dm B♭/D C(9)/D Dm7 C/D

*Gtr. 1 & 3

N.C. (Dm) (B♭)

Rhy. Fig. 1

*Gtr. 3 is "Nashville" tuned acoustic.

Verse 1 & 2:

w/Rhy. Fig. 1, *Gtrs. 1 & 3 (4 times)*

*Gtr. 4 D5/A B♭5/F

(w/dist.)

1. Fall-ing through pa - ges of Mar - tens on an - gels, feel-ing my heart _ pull _ west.
2. *(See additional lyrics)*

*Play on repeat only.

D5/A B♭5/F

I saw the fu - ture dressed _ as a stran ger, _love in a space dye vest.

D5/A B♭5/F G5

Love is an act ___ of blood _ and I'm _ bleed - ing, (a) pool in the _ shape _ of a heart.

* (Oooh, _____)

* Secondary vocal on repeat only.

Fill 1

* Gtr. 2

Gtr. 2 out

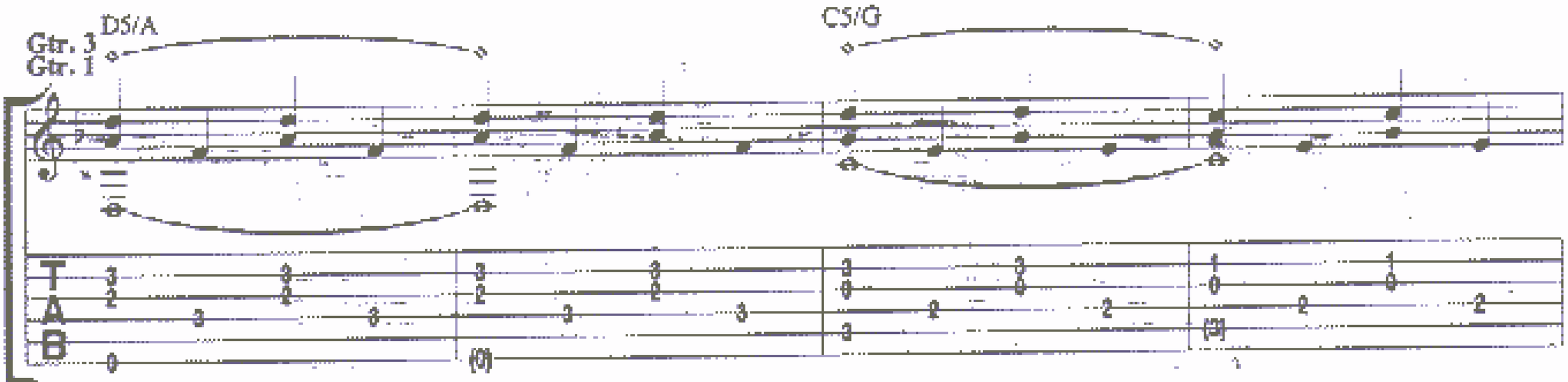
* w/dist. and delay * * Fade in w/volume knob.

Half-time Feel

* *1st & 2nd Interlude:*

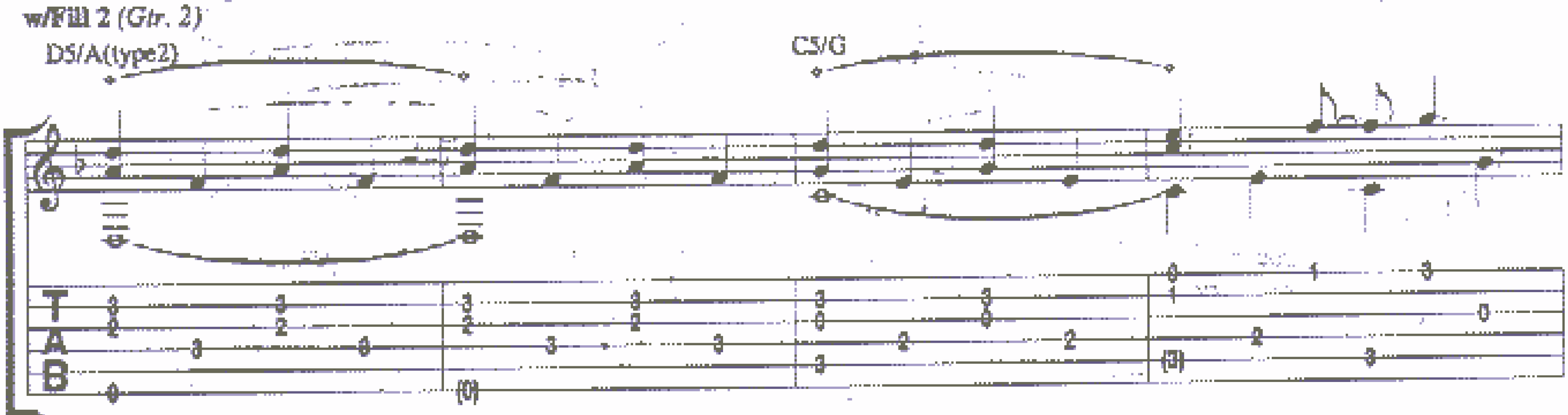
w/Fill 2 *(Gtr. 2)*

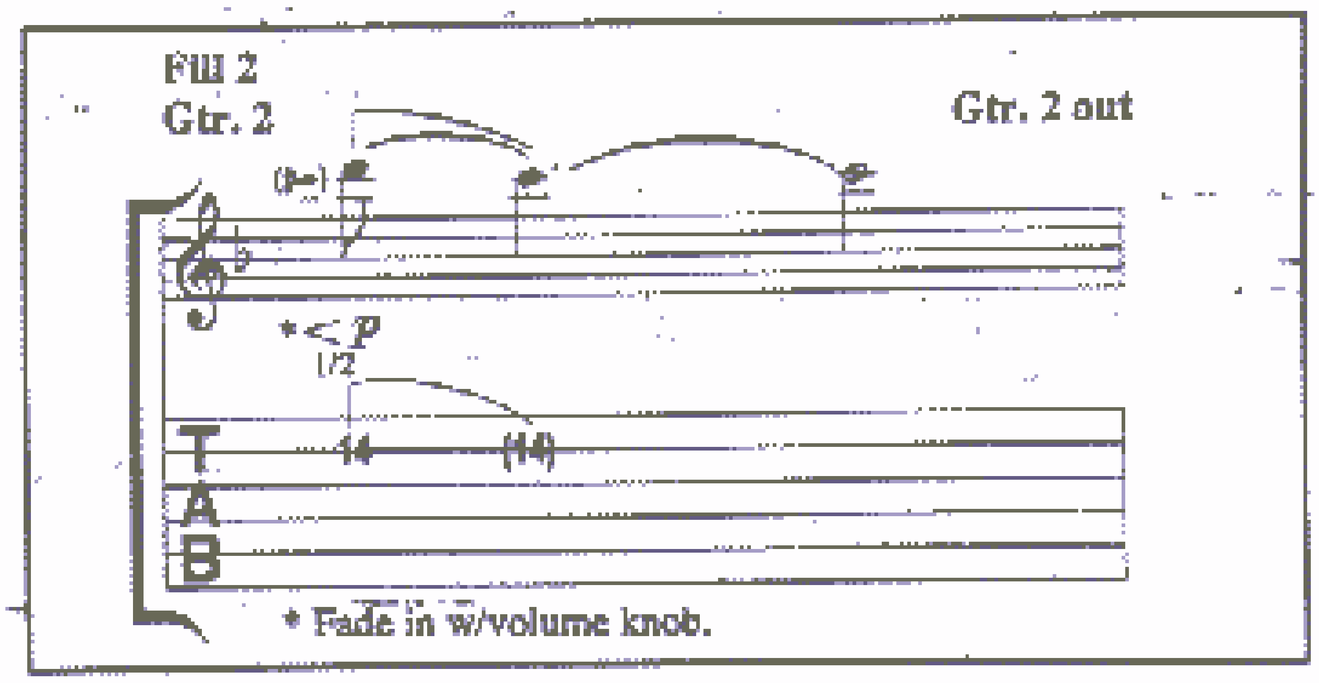
w/Rhy. Fill 1 *(1st time only)*

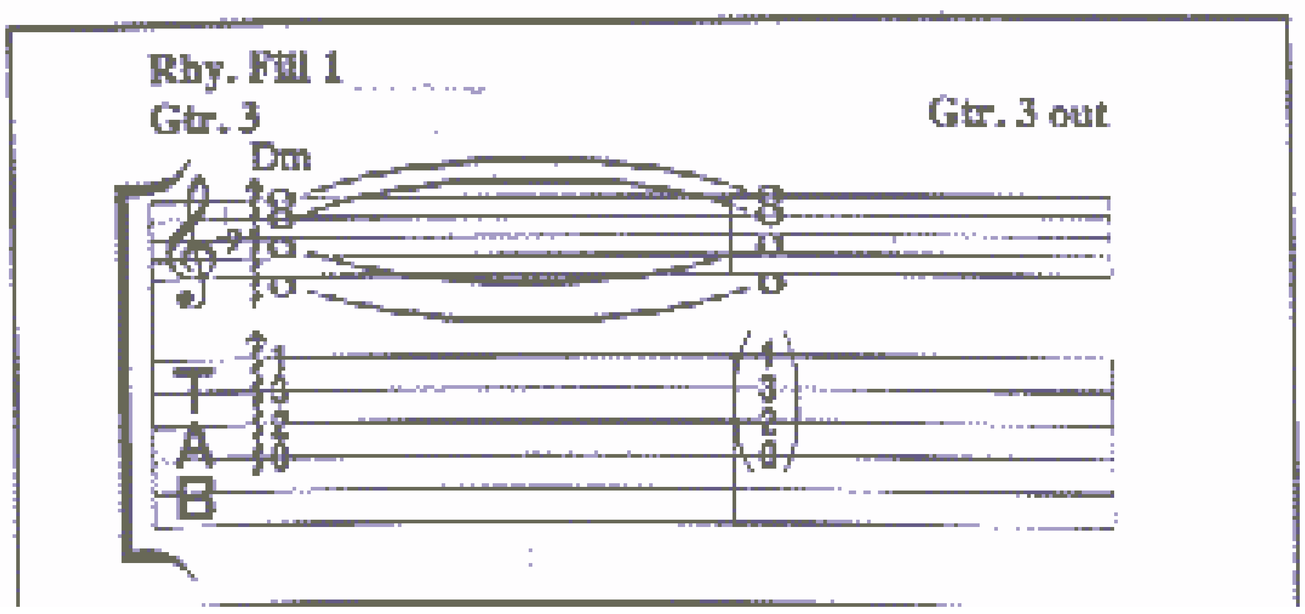


* w/spliced excerpts of dialogue from various films and television programs.
See additional lyrics at end of song. 1st time w/Recitation 1, 2nd time w/Recitation 2.

w/Fill 2 *(Gtr. 2)*







w/Fill 2 (Gtr. 2)

B♭5/F

C5/G

w/Fill 2 (Gtr.2)

B♭maj7

G5

F5

F5/E

* (end half-time feel)

* 1st time only.

D5/A

(Gtr. 3 out)

B♭(9)

C(9)

Space • Dye Vest – 9 – 4

Passage

B♭(9) C

Vocal: There's

Gtr. 4 D5/A (type2) *w/F dbk. vib w/bar*

no one to take my blame if they want - ed to. (There's)

Gtr. 1 Rhy. Fig. 2 **end Rhy. Fig. 2**

hold hold hold hold hold hold hold

w/Rhy. Fig. 2, Gtr. 1 (3 times)

Gtr. 4 *w/fdbk. vib. w/bar*

noth-ing to keep me sane, and it's all the same to you. There's

B♭5/F G5

no-where to set my aim so I'm ev' - ry-where.

(Aaah.) (Aaah.

D5/A(type2) B♭5/F G5 *(cont. in notation)*

Nev - er come near me a - gain. Do you real - ly think I need you. I'll

(Aaah.)

Dm

B♭/D

nev - er be o - pen a - gain.

I can nev - er be o - - pen a - gain.

Gtr. 1

hold

hold

hold

T
A
B

* Gtr. 4 and 5 w/E "bows"

T
A
B

*Gtr. 4 drones on D while
Gtr. 5 plays the melody

Rhy. Fig. 3

** end half-time feel

D5/A(type2)

* Gtr. 2

I'll

1. And I'll smile and I'll learn to pre tend.
2.4. And I'll nev er be o - pen a gain.
3. And I'll have no more dreams to de - fend.

(Aaah.

Rhy. Fig. 3A

** Gtr. 1

hold

Gtr. 4

hold

** Second time

* Gtr. 2 tacet 1st time

3rd time Gtr. 3 subst. w/Rhy. Fill 2

w/Rhy. Fig. 3 *(Gtr. 2, 2 times)*
w/Rhy. Fig. 3A *(Gtr. 1, 4 times) simile*

Play 4 times
end Rhy. Fig. 3

Dm

(Aaah.

Gtr. 4
Rhy. Fig. 4

end Rhy. Fig. 3A

hold

Gtr. 5

8va

B♭

Aaah.

end Rhy. Fig. 4

Rhy. Fill 2
Gtr. 4

w/Rhy. Fig. 4 *(Gtr. 4)*

Dm

B♭

8va

Gtr. 5

T A B

17 15 17 15 17 (17) 17 15 18 17 15 18 15 17 18 17 (17) 15 17 18 15 17

B♭5/F(type2) G5(type2)

Gtrs. 2 & 4

8va

T A B

15 17 15 17 (17) 20 18 17 15 18 15 17 15 18 15 (17) 15 17 18 15 17

B♭5/F G5(type2)

8va

T A B

15 17 15 17 (17) 20 18 17 20 16 20 17 18 17 (17) 17 19 17 12 14 15 14 12

D5/A(type3) D5 B♭/D Fsus2 Asus2

Gtrs. 2 & 4

T A B

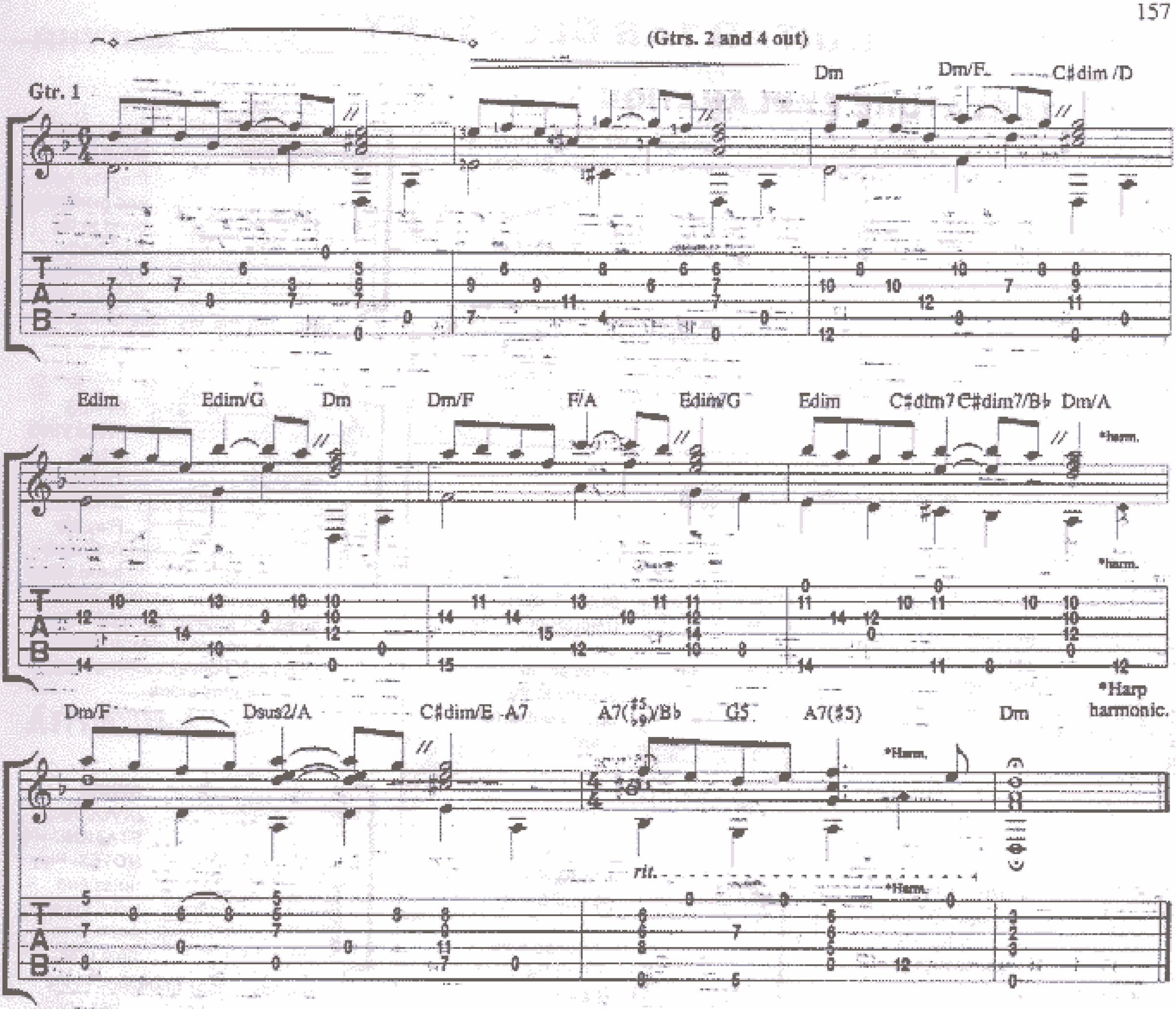
5 8 10 6 7 9 10 7 0 0 0 2 0 0 2 0

Gtr. 5

8va

(Gtr. 5 out)

T A B

14 (14)

Verse 2:
Now that you're gone I'm trying to take it,
Learning to swallow the rage.
Found a new girl, I think we can make it,
As long as she stays on the page.
This is not how I want it to end.
And I'll never be open again.

Recitation 1:
But he's the sort who can't know anyone intimately, least of all a woman.
He doesn't know what a woman is.
He wants you for possession - something to look at like a painting or an ivory box.
Something to hold and to display.
He doesn't want you to be real - to think and to live.
He doesn't love you, but I love you.
I want you to have your own thoughts and ideas and feelings,
Even when I hold you in my arms.
It's our last chance.

Recitation 2:
I can be on my own, get a job, get my own place.
Go to the mall whenever I want.
No one to tell me I'm too young.
Some people, my advice before, about facing facts, about facing reality.
And this, without a doubt, is his biggest challenge ever.
He's going to have to face it.
He's going to have to try and get some help here.
I mean, no one can say they know how he feels.
So they say that in Houston or something.
They say, "Yes, it's 180 degrees, but it's a dry heat."
In Houston they say that?
Oh, maybe not. I'm all mixed up.
Dry until they hit the swimming pool